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CONTENTS

Coastal Living September 2015

66



Features

58 Window of Opportunity This light-filled Southern California condo takes full advantage of its sand-and-sea views.

66 Island Revival A colonial-era cottage on Harbour Island is brought back to life with loving attention to detail.

74 Thailand by Design From Bangkok to the beach, textile designer John Robshaw explores the vivid country that inspires his work and life.

82 Go with the Grains How to transform six healthy pantry staples into knockout salads for a couple or a crowd

CONTENTS

Coastal Living September 2015



82



47

FROM LEFT: JENNIFER DAVID, CLARA TUMA; BOWL: COURTESY OF MANUFACTURER; DRINK: MICHAEL KRAUS

IN EVERY ISSUE

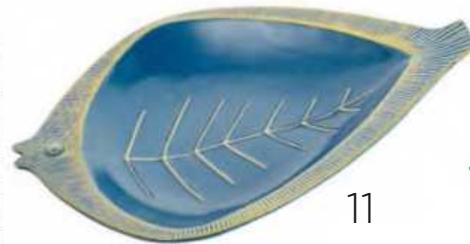
- Editor's Letter 6
- coastalliving.com 98
- Beach Dogs 98
- Sources 100
- Coastal View 104

ON THE COVER

Designer Peter Dunham transforms a blank-canvas SoCal condo into a beach-cottage-chic retreat with incredible views, starting on page 58.



PHOTOGRAPH BY
LISA ROMEREIN



11

Havens

- 11 Things We Love Fishing-inspired finds for the home
- 15 Before & After Ten years after Hurricane Katrina, this restored Gulf Coast home is nothing short of inspiring.
- 23 Before & After A Nantucket beach house is reborn as a classic shingled cottage.

Currents

- 33 2015 Coastal Design Trendsetters Our annual list of the men and women at the cutting edge of beautiful beach house design

Navigator

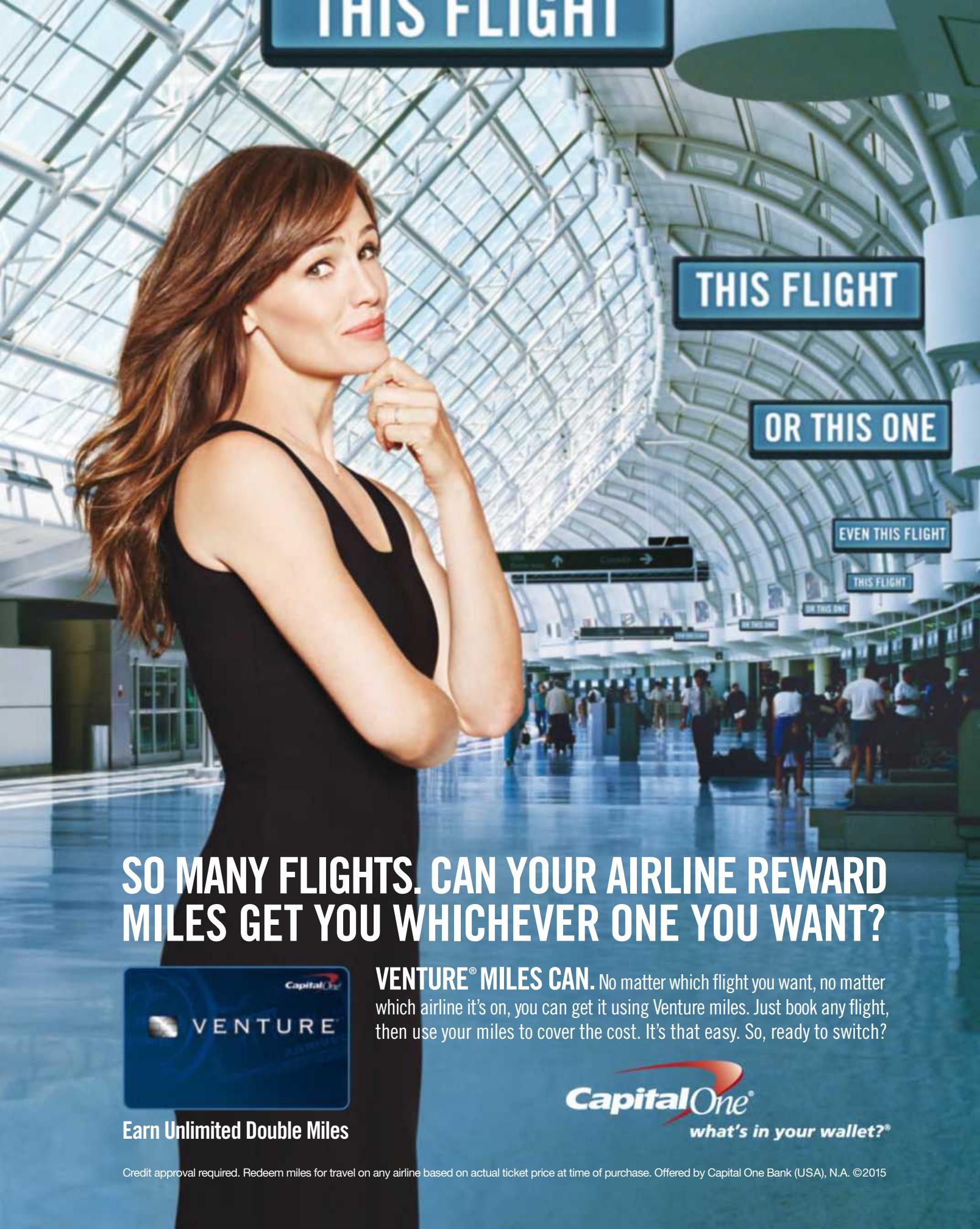
- 47 Explore Murano's famous glass makes it Italy's perfect hunt-and-gather destination.
- 50 Postcard Greetings from lakeside at Grand Marais, Minnesota
- 52 Double Take Nantucket vs. Bermuda
- 54 Room Service Supreme cottage style at Newport, Rhode Island's Castle Hill Inn

Kitchen

- 89 Good Taste Five delicious gazpachos that make the most of the late-season harvest
- 94 Happy Hour Hemingway's beloved Classic Daiquiri rules the rum roost.
- 96 Dinner in a Breeze Pineapple pork chops bring a tropical twist to grilling.

94





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WRITE TO ME!
steele@coastalliving.com

I TOOK TWO family beach trips this year. The second one felt like a bonus—maybe because we'd already perfected our routine (rub sunscreen on little boy, wrestle him into swimsuit, repeat), or maybe because this summer, we get an extra week between Memorial Day and Labor Day. My oldest son, Val, spent his bonus week mastering the art of sand castle building. Every morning, he marched down to the same spot with a bag of banged-up tools and got to work.

Like any good architect, he approached his task with persistent precision, yet each masterpiece was wrecked by the midday high tide. His reaction to this daily post-nap discovery surprised me: I expected frustration, but instead he showed determination to rebuild. We encouraged him to try a new spot, but he wouldn't have it. He'd found his home on the beach, and it would only be a matter of a few tweaks—walls reinforced with shells this time, or perhaps a driftwood fence—before he got it right. "I just need one more do-over," he said.

Watching Val's steadfast pursuit of design perfection on his little slice of

Val, the master builder, in Ponte Vedra Beach, FL

the shore (despite the site's undeniable limitations) made me think about rebuilding on a much larger scale—particularly for the thousands of families along the Gulf Coast who have had to start from the ground up in the 10 years since Hurricane Katrina. (One such family, the Turnboughs, shares their inspiring story on page 15.) It's no easy feat to build again in the exact footprint where Mother Nature wreaked havoc. It can be tempting, I'm sure, to consider a fresh start in a new spot.

But if there's one thing in our increasingly disposable culture that ought to be permanent, it's the notion of home, imperfect though it may be. For my family, that happens to be a 1967 rancher in need of a serious "do-over" on a lopsided lot; for the Turnboughs, it's a new cottage steeped in Southern architectural tradition that proudly faces the Gulf; and for Val, for that bonus summer week anyway, it was a turreted fortress made of sand that stood within spitting distance of the crashing waves. No matter where home is or what it looks like for you, this will always be true: The connections maintained by staying put and doing over (and over and over) are the strongest force of nature.

Steele

STEELE THOMAS MARCOUX
EDITOR



VIEWFINDER

CL staffers share how they spent their bonus week of summer



Associate Lifestyle & Beauty Editor Rachael Burrow savors the view at Squibnocket Beach in Martha's Vineyard.



Executive Editor Jennifer Slaton's son John Max takes one last sunset run down the wide shore at Seagrove Beach, Florida.



A family beach bonfire complete with homemade blackberry pie makes a sweet memory for Associate Photo Editor Lindsey Stone in Gearhart, Oregon.

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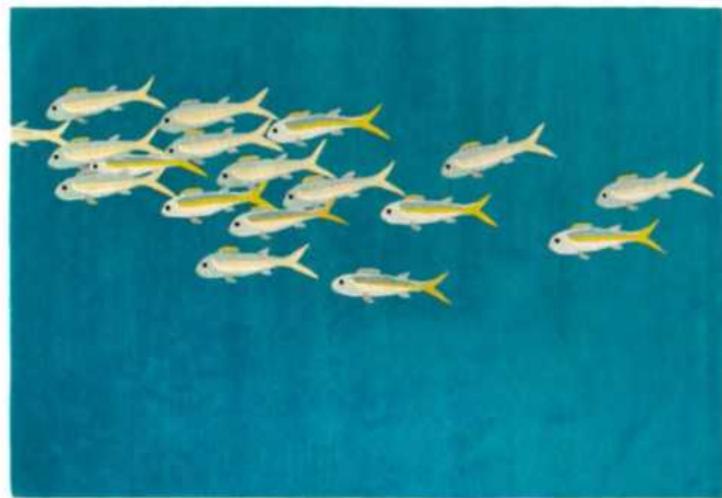
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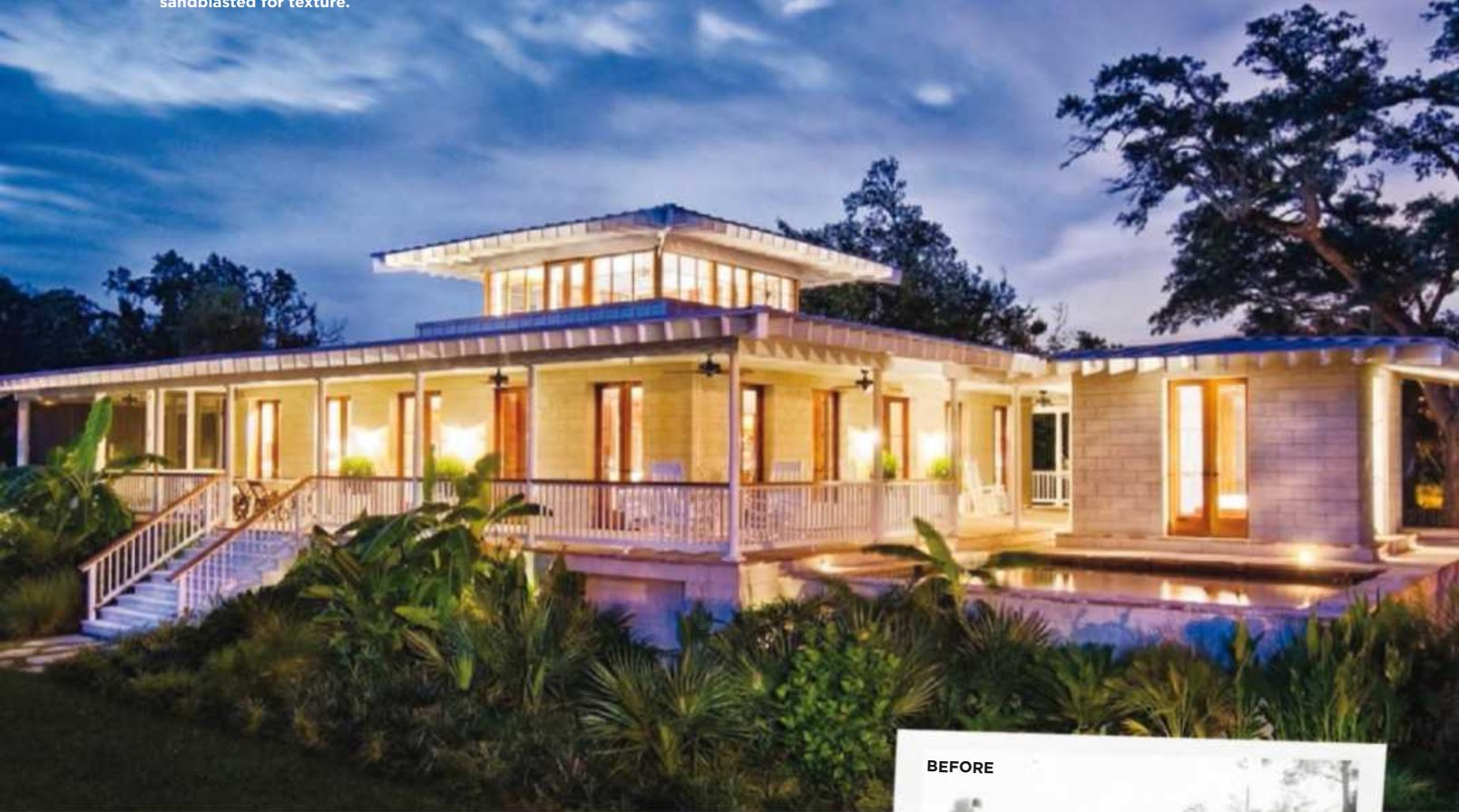
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This waterfront home is crafted of cement blocks, which were filled with concrete for stability and then sandblasted for texture.



LONG BEACH, MS

FOREVER HOME

A resilient Gulf Coast family rebuilds after Hurricane Katrina with new strength and a spirit of community

BEFORE PHOTOS: COURTESY OF HOMEOWNERS

THE NIGHT HURRICANE

Katrina charged toward the coast, Jocelyn Turnbough left home to head inland with only the clothes on her back, expecting to return the next day. Over the decades she'd lived in the Gulf Coast town of Long Beach, Mississippi, she had seen storms come and go, most only knocking down a few trees. This time was different. A 20-foot storm surge and winds topping 150 miles an hour demolished the house her late husband had built decades earlier. When she was finally able to return days later, only a slab remained where her home once stood. "She wanted to start rebuilding immediately," says her son Mitchell,

BEFORE



an interior designer in New York. Even convincing her to come stay in New York for a few days after the storm was a difficult task. "I grew up nearby, appreciating this abundantly beautiful natural environment and accepting that hurricanes are a part of it," says Jocelyn. "I can't imagine living anywhere else."

So Jocelyn moved into an Airstream trailer on the property while Mitchell got to work on plans for a resilient ▶

HAVENS (BEFORE & AFTER)

house that would sit on the same plot of land where he was raised.

With an eye to Caribbean design (for its hardiness in storms), as well as traditional Southern architecture (for its local significance), Mitchell envisioned a home that would reflect his mother's love of spending time outdoors. The resulting 2,500-square-foot house features as much living space on its symmetrical wraparound porches as it does inside, plus a wading pool, fire pit, and pool house overlooking the Gulf.

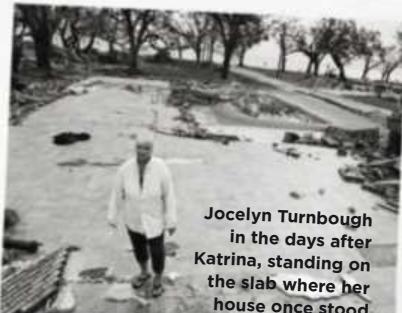
For all that was lost to the storm, something important was gained. Privacy fences knocked down by Katrina were never rebuilt, strengthening friendships among neighbors. "Everybody had experienced the same

thing and had similar losses. It created this enormously strong sense of community that continues to this day," says Mitchell. "Now, my mother entertains or goes to dinners at someone's home every night, and I can barely keep up with her when I visit."

Mitchell brings his children, ages 6 and 8, back to Long Beach each summer "to do everything I grew up doing," he says. "We swim, we fish, and we take the boat out." More than anything, they appreciate their renewed life on the coast. "Those of us who have built back are proud of what we've done and are focused on enjoying the present moment," says Mitchell. Here, he shares lessons for building a strong and enduring family homeplace.

1 Give walls extra strength.

"I was never under any impression I would build a hurricane-proof house, but my intention was to build one that would put up a good fight," says Mitchell. In lieu of a simple drywall finish indoors, for example, he used 8-inch Southern pine boards that run parallel to the outside blocks. "Fastening this wood to the interior framing creates extra reinforcement against wind and water," says Mitchell. ►



Jocelyn Turnbough in the days after Katrina, standing on the slab where her house once stood





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HAVENS (BEFORE & AFTER)



2 Use surplus materials.

The large dining table in the kitchen was constructed of scrap lumber from the build, and though it was intended to be a temporary solution, Jocelyn fell in love with it. "The room is just the right size for hosting drop-in visitors or informal card games," she says. The floors are crafted of 18-inch heart pine boards coated in tung oil for a water-resistant finish.

3 Blend indoor and outdoor rooms.

A petite pool house functions as a spot to slip into a swimsuit during a pool party or as sleeping quarters for overnight guests. The easy-to-maintain, long-lasting sandstone flooring continues through the wraparound porch and pool deck. The indoor/outdoor flooring and full-length French doors help the pool house connect to adjacent open-air living areas. ➤



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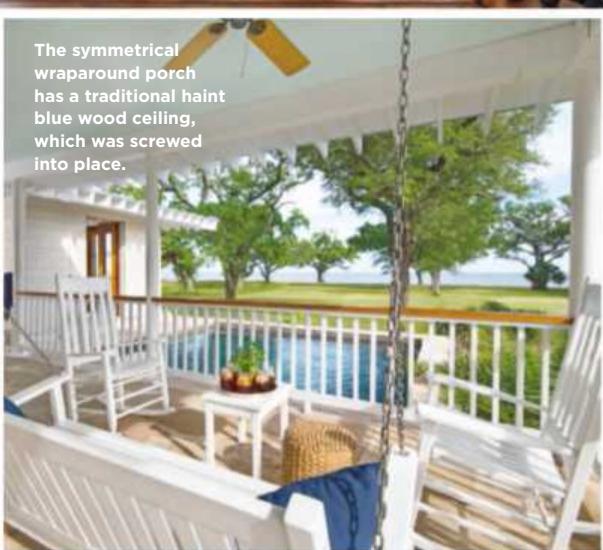
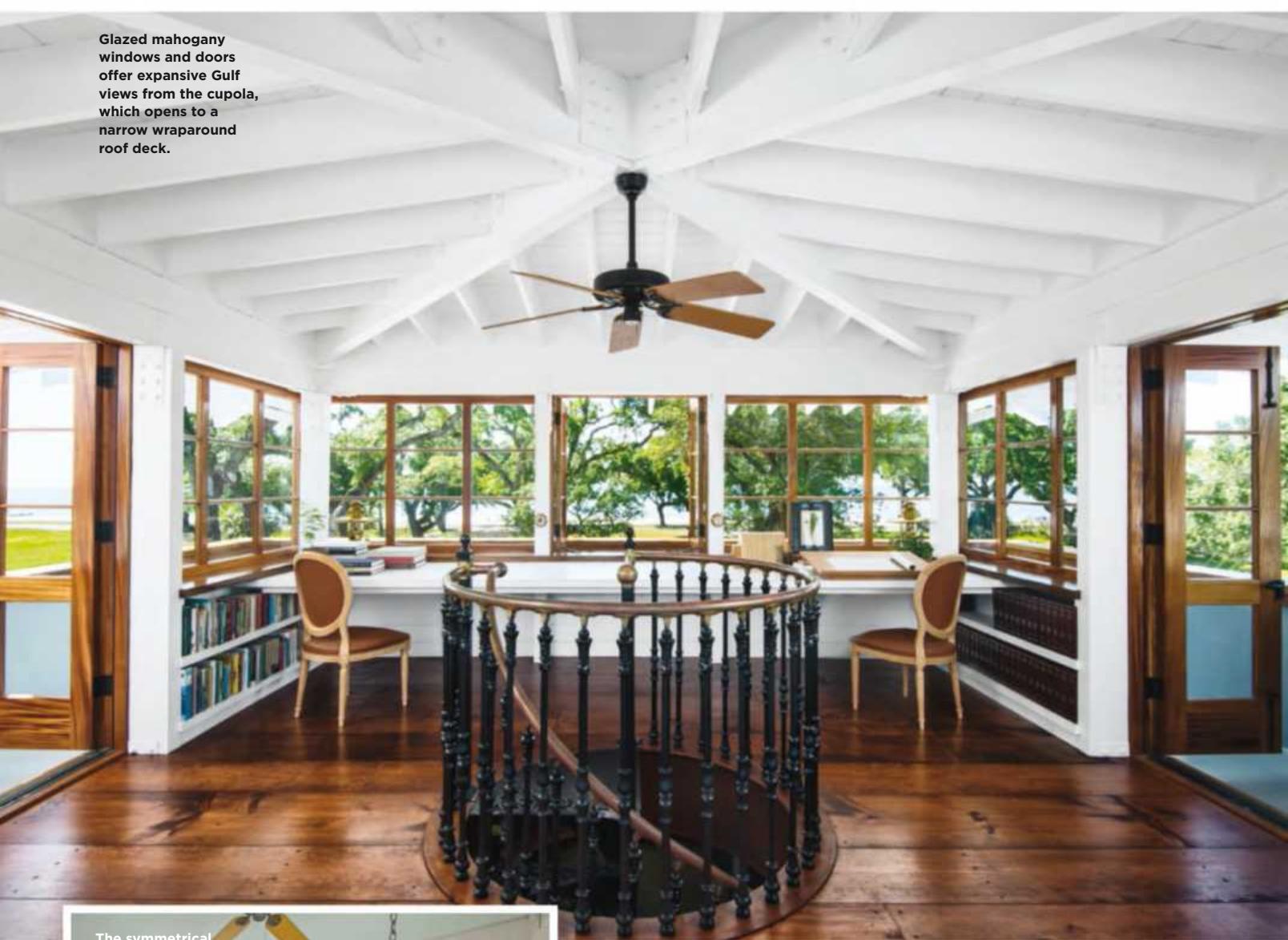
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HAVENS (BEFORE & AFTER)

Glazed mahogany windows and doors offer expansive Gulf views from the cupola, which opens to a narrow wraparound roof deck.



The symmetrical wraparound porch has a traditional haint blue wood ceiling, which was screwed into place.

4 Make room for outdoor entertaining.

The house has 2,500 square feet of covered porches, equal to the home's interior space. "The layout allows me to host a surprisingly large number of people without it feeling crowded," says Jocelyn, "but when the house is not full of people, it doesn't feel empty the way a bigger house might." Though Gulf breezes are plentiful, ceiling fans throughout keep temperatures comfortable.

5 Upgrade to marine quality.

"The roof framing was reinforced at its joints with gussets, and we drilled everything in with stainless steel screws," Mitchell says. Visible on the underside of the eaves, the bolted gussets also add a layer of texture to the ceilings. A roof deck surrounding the cupola is encapsulated in the same fiberglass used in boat construction. ■

For more information, see Sources, page 100.



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NANTUCKET, MA

COTTAGE COMEBACK

A 1960s beach house gets a subtle refresh with stunning results: brightened interior spaces that highlight major water views



After years of weathering the salt air, the facade was replaced with the same materials used in the original construction: white cedar for the siding, red cedar for the roof, and mahogany decking.

HAVENS (BEFORE & AFTER)

The walls, ceiling, and trusses are painted Chantilly Lace by Benjamin Moore. The slipcovered seating is from Crate and Barrel.



A DAZZLING POND steps from the back door and a breathtaking vista of the Atlantic Ocean to the south: That's all the new owners of this Nantucket home needed to see before they decided to take a chance on the worn-out summer abode. "We traded our large, beautiful home in town for this tiny place that needed a lot of work," says the homeowner, "but we had our hearts set on a traditional shingle-style beach cottage. We knew we could open up this house to the water and sunshine, and make it

something special." With the help of local designer Stephen Theroux, they swapped out the small windows and sliding doors for an expanse of French doors that brings both light and charm into the home. They also installed new driftwood-colored oak floors and made a series of smart fixes to help the interiors feel much larger than their 1,000 square feet. Here's more on how this dark, dated home got a complete remodel without losing its inherent island character.



1 Embrace a big dose of white.

To make the home's small footprint feel larger and the ceilings seem higher, Theroux brightened the walls, ceiling beams, and trusses with linen-white paint. "Painting the interior, including the architectural elements, made a huge impact," he says. "It was like a night-and-day difference. It now feels clean, airy, and beachy." ▶

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2

Bring the water into view.

The sea is the star of the homeowners' open dining room now that its sliding glass doors, which had turned cloudy from years of salt air, have been replaced with French doors. The new additions (four sets line the rear of the house) offer unobstructed views, open the room to the broad waterfront deck, and add cottage charm. ➤



The zinc-top dining table and wooden schoolhouse chairs are from Vintage Home & Garden on Nantucket.

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HAVENS (BEFORE & AFTER)



The rug in the master bedroom is by Madeline Weinrib. The sign is an antique.



The pair of pedestal sinks are from St. Thomas.



3 Make the most of small rooms.

Function was as important as aesthetics in the small master bath (above, right), so Theroux and his team stripped the room down to the studs to establish a harder-working layout. The reconfigured space now fits two pedestal sinks and mirrors that better accommodate morning routines. A large skylight floods the otherwise windowless room with sunlight. Likewise, in the bedroom (above, left), new windows ensure the small space receives plenty of natural light.

The white trim is an aluminum cladding by Pella. The outdoor furniture is by Kingsley-Bate.



4 Open up outdoor spaces.

Removing the partitions that had awkwardly divided the deck allowed the owners to reimagine the outdoor living area as a singular gathering hub. "We have our coffee there in the morning and our lunch there in the afternoon," says the homeowner, who added a trio of white market umbrellas for shade and a wicker patio set. "We pretty much live out on the deck whenever we're here." ■ **For more information, see Sources, page 100.**



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CURRENTS

Life and Style
by the Sea

PEOPLE WATCHING

2015 COASTAL DESIGN TRENDSETTERS

Announcing our third annual list of the talents who are making waves in amazing seaside style

Designer Kelly Wearstler spreads beachy glam across the globe.

BY MICHAEL CANNELL AND BROOKE SHOWELL
PRODUCED BY JENNIFER BRUNNEMER SLATON

September 2015 COASTAL LIVING 33

*The Queen of Glam***KELLY WEARSTLER**

The bold Malibu tastemaker has the golden touch

SHE'S THE CREATIVE GENIUS behind some of the most unforgettably striking coastal hotels in the world (The Viceroy Anguilla and The Tides South Beach, to name a couple), the author of four design books, and the designer of fabulous coastal homes from Mercer Island, Washington, to Seal Beach, California. With coveted home furnishings and accessories in nearly every category—a green ruched leather chair or a handcrafted wooden surfboard, for example—Wearstler's world is rich with organic textural nuances.

Her visceral experience stems, in part, from Mother Nature. "I'm always looking

at rocks, and underneath our house at the wood's patina, and taking pictures and thinking about how you can use that in different ways," says the South Carolinian-turned-Californian, who spends weekends on the beach with her family at her ocean-front home in Malibu. The furniture is a little lower there, so that the sea is the star. "Looking out the window is like having a painting on the wall," she says.

There's a harmony to everything that Wearstler touches: "Everyone wants to have things that are easy, with a casualness but also a sense of chicness," she says. "It's about finding that balance." —B.S.

TRENDWATCH | Outdoor Spaces

"There's a whole world of outdoor fabrics that used to feel hard and uncomfortable, that are now getting so much softer and truly feeling like indoor fabrics." —Kelly Wearstler

*The Optimist***KATIE RIDDER**

A California transplant brings the sunshine

NEW YORK-BASED INTERIOR DESIGNER Katie Ridder spent Augests in an old family home in Misham Point, Massachusetts, the quietest of Cape Cod coastal enclaves, when her children were little. By long-held custom, the house was without Internet or TV. "I had a month of looking out the window," Ridder says. She passed the summer weeks by designing a line of hand-printed wallpaper, creating the patterns by sketching seashore details—a regal crane, sprays of seaweed, the arc of waves, the graceful heel of a sailboat—alighting on fields of smoky blue and mossy green. Today, Ridder's nautical touches grace rooms from Palm Beach to Nantucket. Like Lilly Pulitzer prints, they've become a visual signifier of a summery way of life.

Yet wallpaper is a small fraction of Ridder's design practice. She grew up "in what is now called Silicon Valley," she says—and indeed a California sunniness fills her rooms. They are spaces you want to linger in, likely with your feet up, and barefoot. —M.C.

**TRENDWATCH | Color**

"I'm using more color in trim moldings, baseboards, and ceilings, even if it's a washed-out gray." —Katie Ridder

CLOCKWISE FROM TOP: COURTESY OF KELLY WEARSTLER, ERIC PIASECKI, JAY ACKERMAN, FRANCOIS DISCHINGER

The umbrellas at The Tides South Beach Wearstler-designed pool cabana are covered in fabric by Perennials.



The Pattern Player

MADELINE WEINRIB

The daughter of a rug empire returns to the warp and weave

In this Watch Hill, Rhode Island, home, Ridder layered oil paintings over the bookcase because of lack of wall space. The lamp is antique.



AS A CHILD, designer Madeline Weinrib accompanied her father to work on Saturdays. Lucky girl—the office was the headquarters of ABC Carpet & Home, the illustrious Manhattan furnishings bazaar founded by her grandfather. In those days, the floors were piled high with stacks of kilims and dhurries, Berbers and coirs. “It was lots of fun,” Weinrib says. “Kids still love to jump on the carpets, and I did, too.”

It may have been fun, but she didn’t envision her future there. Instead she became a painter—that is, until ABC asked her to use her painterly skills to design a line of Tibetan rugs. She was surprised by how much she enjoyed the process (particularly the opportunity to meet with artisans in Nepal), and so she made the break. “I was opening up creatively; I was excited about what I was doing.” The main difference from painting: Rugs do not exist in isolation. “A rug has to dialogue with the furniture,” she says. “They have to support each other.”

Today Weinrib sells her textile pattern play from her own boutique on ABC’s sixth floor, as well as at her showrooms in Manhattan and San Francisco. Her designs are popular among decorators working with the worldliest clients, but unpretentious enough to be perfect in the tiniest seashore bungalow. Weinrib’s palette tends toward beach-friendly pinks, oranges, purples, and sandy neutrals—and her fabric, pillow, and rug collections include patterns such as cabana stripes, fan corals, and ikats that are so classic by the shore. —M.C. ▶

TRENDWATCH | Color

“I’m showing rugs with a muted palette—sand and the ochre red of mud huts.” —Madeline Weinrib

CURRENTS (TRENDSETTERS)



Adams's Utopia Collection Rain rug stars in this Portland, Maine, space alongside a Womb chair in fabric by Alexander Girard.

The Natural Wonder

ANGELA ADAMS

For this Maine designer, the coastline endlessly inspires



"I'VE ALWAYS DOODLED and designed patterns," says designer and Maine native Angela Adams, whose eponymous line of rugs, furniture, and textiles is boldly emblazoned with the swirls of nature and intricacies of the shore's changing light. The success of her heirloom-quality handwoven rugs has evolved into a lifestyle brand and a Portland retail shop (cofounded by Adams and her husband, furniture designer Sherwood Hamill). Leaves, fish, the sediment of the ocean floor, or even cumulus clouds all spark their product ideas.

Adams still hand-draws concepts in a sketchbook to keep them fluid and soulful. Another source of inspiration: her blog, *Sea Fantasy*, an amalgamation of her loves—from coastal places to natural species—presented in a pretty little capsule. "We're definitely inspired by the landscape here," she says. "For me, it's about nature and translating its colors. I'm always trying to soak that in." —B.S.

TRENDWATCH | Materials

"How things are made—buying things that are locally crafted—is becoming super important to people." —Angela Adams



The Quintessential Californian

NATHAN TURNER

He brilliantly blurs the lines between indoors and out

NATHAN TURNER EXUDES West Coast cool, but one would expect no less from this fourth-generation Californian, for whom spending time on boats and beaches has always been a way of life. The products that the design veteran of *Today* and Bravo's *Million Dollar Decorators* commissions and curates, both in his eponymous West Hollywood shop and on 1stdibs.com, are a relaxed, bohemian mix of seascapes, ikat stools, quirky antiques, and embroidered suzani textiles old and new.

For a glimpse into this blended vibe, look to his book, *Nathan Turner's American Style*, which champions both easy elegance and no-stress entertaining. Turner's own Malibu pad links indoors and out with spaces that transition from nautical-hued furnishings to big open sky. "You have to consider practical things on the water," he says. "The sun is intense; salt air corrodes everything. The way most people want to live is not too fussy. It's a very California mentality of laid-back living." —B.S. ▶



In the Malibu home
Turner shares with
designer Eric Hughes,
a vintage French navy
blanket pairs with
John Robshaw linens.



TRENDWATCH | Materials

"I'm seeing a lot of brightly printed linens. They're right at home in coastal interiors." —Nathan Turner



The dishes are from Crate and Barrel; Gambrel found the vintage chandelier in Paris. The architectural design is by Robert A.M. Stern Architects.

TRENDWATCH | Lighting

"One should eliminate recessed lighting, or use it sparingly. Table lamps or vintage chandeliers cast much softer light, creating a warmer, cozier environment." —Steven Gambrel



The Preservationist

STEVEN GAMBREL

Where whaling captains slept, the art of tone and tailoring thrives

ON THE DEDICATION page of his monograph, *Time and Place*, interior designer Steven Gambrel thanks his parents for a childhood of “flea markets, endless construction projects at home, and tours of historic villages and abandoned houses.”

New York-based Gambrel has never stopped collecting vintage flotsam. He’s bought six old Sag Harbor homes—two of them 19th-century whaling houses—and restored them with his trademark approach to punching up the past. In his hands, preservation rises to artistry. “I don’t want to design period rooms,” he says. “I like the way things become chic and modern when they’re mixed.”

Gambrel’s noted color sense puts an experimental spin on beachside homes. But for interior spaces with long views of beach or bay, he defers to the landscape. “Those rooms end up being silver or oyster, beige or biscuit, ice blue or sand,” he says. “Nature prevails.” —M.C.



Dunham's Hollywood at Home shop features the Whitley Bed, Ivory Indian bed cover, and John Robshaw wall fabric.



The Adventurer

PETER DUNHAM

The guru of global design, he's always at home by the shore

RAISED IN FRANCE, spending summers by the sea in Spain, and educated at Oxford: Such a glamorous melting pot is distinctively Peter Dunham. The Los Angeles-based interior designer’s impeccably curated coastal residences and his SoCal boutique, Hollywood at Home, reflect his worldly view. Among Dunham’s line of hand-printed exotic textiles—part California cool, part Mediterranean chic—whether an oversize paisley with a Persian feel or a smattering of sea horses plucked from the waters of St. Tropez, all feel like they’ve spent a few blissful seasons in the sun.

“I like houses that look relatively accumulated,” says the designer, who extends his sensibility beyond four walls to sky, ocean, and sand, and recently debuted a new line of outdoor fabrics. “On the coast, you have to connect indoors and outdoors. That sense of freedom the sea gives us is how you want your house to feel—like you’re on vacation. You have to celebrate the ocean in front of you.” —B.S. ▶

TRENDWATCH | Materials

“I’m using a lot of wicker to create that handmade texture and organic quality in a home.” —Peter Dunham

CURRENTS (TRENDSETTERS)



The Free Spirit

KATIE ROSENFELD

She left Wall Street to create whimsical East Coast abodes

INJECTING UPBEAT Floridian influence into traditional New England homes, interior designer Katie Rosenfeld's work radiates a cheerful disposition in a pop of chinoiserie on a pillow, spirited seashell wallpaper in a bath, or pretty turquoise benches at the foot of a cushy bed. "I grew up in Florida, so I come from a warm-weather point of view," she says of the oceanfront shingled houses and Cape Cod remodels near her Boston base that she infuses with pattern and pep. "I like rooms to feel naturally coastal, but not themey."

Her background is just as unorthodox as her approach. After a brief Wall Street career, the philosophy/art history major began scouting unsigned artists in New York City, a calling that morphed into her design business. "The derivative of everything I do is fabric; I start with it before I even measure a room. I've always been a little rebellious, and it translates into my work. It's important to have the whole process be fun." —B.S. ►



Rosenfeld's Boston home's media room/guest room sports her grandmother's tole chandelier and Lee Jofa Nirvana Shadow drapes.

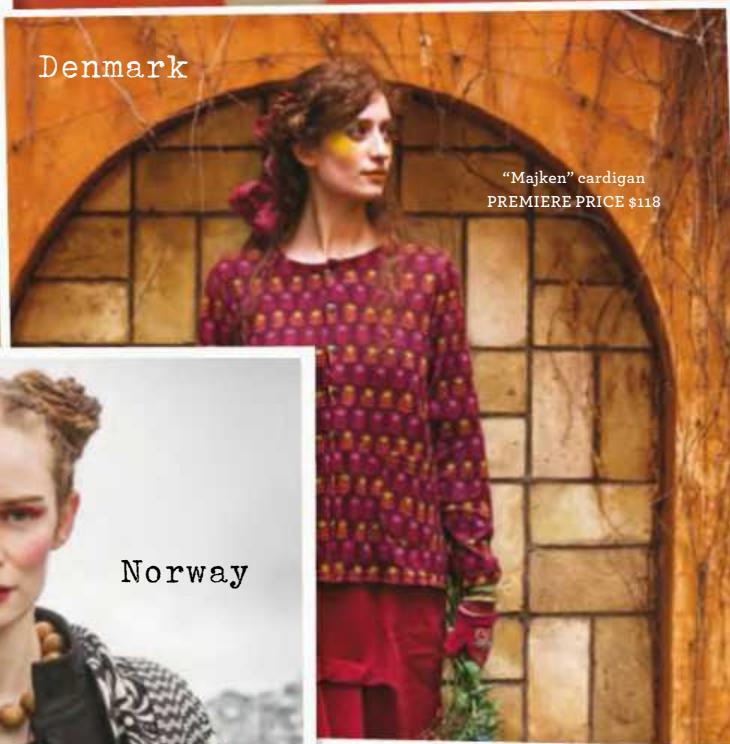
TRENDWATCH | Fabric

"I adore all the new indie lines that are cropping up, block-printed and rustic. I will never tire of chinoiserie, though—never!" —Katie Rosenfeld

Sweden



Denmark



Finland



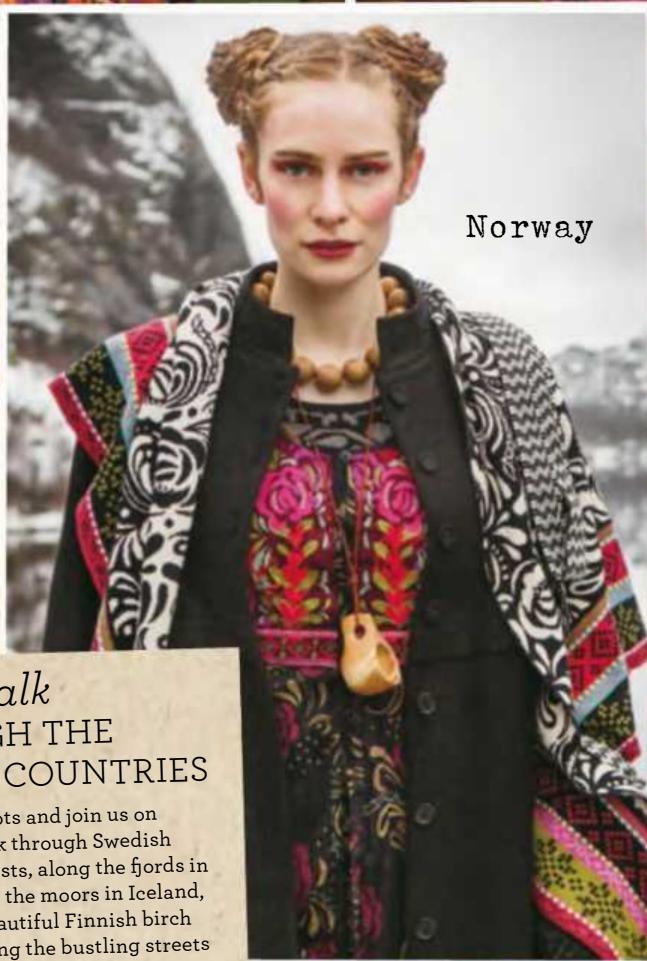
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*The Color Maven*

ANGIE HRANOWSKY

In historic Charleston, a midcentury marvel goes for the richest hues

THIRTEEN YEARS AGO Angie Hranowsky, then a graphic designer, remade a lowly 1940s Sears kit house in Charleston, South Carolina, with turquoise dining room walls and a chocolate brown grasscloth ceiling in the den. The assortment of midcentury furnishings included a Saarinen chair covered in purple Ultrasuede. The renovation was low on budget, big on statement. In a town ruled by rigid preservation, the little house of color got noticed. Hranowsky left graphics for interior design: "This is what I was put on the planet to do," she says.

Today, Hranowsky's flamboyant mashup is in demand with clients from Charleston to San Francisco. She's built a reputation

as a designer who has been consistently ahead of the trends, buying midcentury pieces in flea markets before midcentury was a national preoccupation and dispensing heavy doses of purple and hot pink before Pantone caught up. "It's not deliberate, just instinctual," she says. "I see the colors and patterns in my head."

Her rooms may not be beachy in an overt sense, but they are nonetheless seamlessly suited to the coast. "'Coastal' for me is not white and blues and shells," she says. "When you live by the coast, it's a free-flowing lifestyle. I like spaces to be relaxed and lived-in. I want to design spaces where people hang out." —M.C. ►

In this Charleston, South Carolina, home on the Intracoastal Waterway, the rattan chairs are by Ralph Lauren, with fabric by Peter Dunham.



TRENDWATCH | Color

"I'm into these deep, moody colors like turquoises and corally reds." —Angie Hranowsky

Fairfield Beach Residence
Fairfield, CT
Architect: Jim Denno
Photo: Ken Kast



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CURRENTS (TRENDSETTERS)

The Globetrotter

JEAN-MICHEL GATHY

He turns far-flung beaches into five-star destinations

WHEN JEAN-MICHEL GATHY was growing up in Belgium, his mother gave him daily milk money. "I always kept the money," he says. "At the end of the week I'd buy a map and study it. I was traveling by wanderlust."

Today Gathy may be the world's most traveled architect. As principal designer of Denniston International Architects and Planners, he has amassed an expansive portfolio of top-rank coastal resorts ranging from Montenegro to the Maldives, Bora Bora to Yalong Bay, configured around exceptional water views. To all of the natural pleasures of the beach Gathy adds his own delights—fire pits, private plunge pools, and a grandness of scale that uplifts the spirit. He is, however, mindful that those spa pavilions and infinity pools do not upstage the serenity of the coastal settings. The architecture is stately but understated. "Nobody comes to a resort to see my design," Gathy says. "They come to snorkel or to lie on the beach. It's my responsibility to put my ego aside."

"There's a touch of vernacular in everything I design," he adds. "People feel good at a hotel if it has a sense of place." —M.C. ■



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TRENDWATCH | Materials

"I'm gravitating to engineered wood and ceramic tiles to reduce the number of trees cut." —Jean-Michel Gathy



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NAVIGATOR

Where To Go Now On The Coast

EXPLORE

ITALY'S ISLAND OF GLASS

Murano draws collectors and shoppers across the water from Venice for the ultimate hunt and gather



A stone's throw from Venice, tiny Murano glows with light.

PUT IT ON THE LIST of things that should be impossible: pieces of glass more than 700 years old. I can't even keep glasses alive in my kitchen for more than a few seasons. But then that's why I've come to Murano, and to its Glass Museum—to see the possibilities. This island in the Venetian Lagoon is the world's greatest producer of glass, an island devoted to nothing but what happens with sand and heat and alchemy.

Since I was last here a couple of years ago, I've had dreams in Murano tints. Now I return for a souvenir I can bring home in my hands, not just my memory.

"Really?" my partner says. "We're going shopping?"

Absolutely. From Murano, I want something that will always remind me of how the canals gently rub against ochre-fronted buildings; I want something that shines like the twilight right when the church bells start to go off. I want something to remind me of Daz's surprised smile when she realizes our itinerary may shift from its usual rounds of churches and paintings.

We board the *vaporetto* and watch, as we speed across the lagoon, how this tiny island rises in our view as Venice sinks behind us. Just a half hour offshore and a 20-minute walk end to end, Murano is like a gleaming sparkle of the mainland. Of Venice.

And on display in Murano's Glass Museum are objects that have been reflecting the water's light since my own ancestors were painting themselves blue and freezing in kilts every winter. These fragile pieces have survived war and revolution, careless children and drunken dinner parties; still they shine. Murano's glass was so prized it was even used as currency during the age of exploration—Christopher Columbus set sail with chests full of Murano beads, more than a dozen kinds of glass turned in details so small it takes a magnifying glass to take them all in.

As the continent's trading center, Venice was the center of European glassmaking; its merchants imported



Through the glass, brightly (clockwise): Massimiliano Schiavon showroom; canalside pleasures; a glassblower at Massimiliano Schiavon; the simple beauty of bruschetta

and combined techniques to make something entirely Venetian. The problem with having so many glass studios in one place, though, was the risk that they'd catch fire and burn the city down around them. Which is why, in 1291, Venice exiled all its glassmakers to a small nearby island where they could only set fire to each other. They built new homes and workshops as a reflection of the place they'd left behind.

And so Murano became a Venice in miniature, a landscape of canals and tawny-fronted houses. Today, glass shops stretch away past a curve in the canal, each with its own personality: one a veritable (and overflowing) Aladdin's cave, one a carefully spotlit fine-art gallery, another barely containing a collection of glass butterflies that looks like it's ready to take off.

Doors open on workshops, aproned men beckoning visitors in with glassblowing demonstrations. I choose by random, by feel, by the simple fact I like the way one shop's teacups are entirely individual. "This one?" I ask Daz, who has stopped dead in her tracks in front of a display of red vases with glass flowers the color of her own powder blue eyes. "This one," she agrees.

Fine glass can't be mass-produced. The artist takes a glob of molten color, the reds and yellows of the inside of the sun, and twirls it onto the end of a long metal tube. With gentle puffs of air, like an angel playing a muted horn, he shapes, moving so quickly it feels like watching a season of flowers bloom in minutes as he turns fire into glass. I watch him do it again, remembering the glassblowing class I once took. With



great patience and practice, I turned blobs of molten glass into new blobs that looked like escapees from a lava lamp.

We've seen the old glass in the museum, and we've seen the newest glass drawn from fire. Now it's time to find *our* glass. Around every corner, there is another shop of chandeliers, goblets, vases, picture frames built of beads melted together. It can be dizzying, until you realize Murano's great secret: Your own treasure, that thing you've been needing all your life without knowing what you need, is here somewhere.

This day on Murano, I buy a figurine of blown glass, a heart made from a thin red tube and, in the center, a glass woman on a swing. To me, it's like a portrait of my companion, a shimmering version of her smile as she buys a glass vase that she will never put flowers in

because that's overkill; the vase's own hues are enough.

Even the dusk glows here, flaring up in windows, dancing in the rippled canals, lighting clouds and shop windows holding new glass like a prom date offering up a corsage. The fires are banked for the night, Murano's treasures awaiting the cold sparkle of starlight.

Back in Venice proper, we line up our new treasures on the windowsill of our hotel room. Across a canal, the sunset paints Monet colors on the facade of San Giorgio Maggiore's bell tower. In fact, Monet liked this play of light so much, he painted this very view many times—smears of purples and reds. We are not painters, but neither are we deprived of the joy of changing light. Our bits of Murano glass shine at us, diffracting the world like we are inside a kaleidoscope. ■

THE DETAILS

GET HERE

The easiest way to make the trip to Murano is by vaporetto, Venice's water bus, from the Fundamente Nove stop. From here, three lines run to Murano.

STAY HERE

For the Monet view, The Westin Europa & Regina, Venice is the place to go. Rates start at 300 Euros; 39/041/240-0001 or westineuroparegina venice.com.

EAT HERE

For Venetian seafood, go to La Perla Ai Bisatei; 39/041/739528. If you're still on Murano at dinnertime, Restaurant alla Vecchio Pescheria offers simple local food, expertly done; 30/041/527-4957.

PLAY HERE

Shop and see glassblowing at Massimiliano Schiavon (massimilianoschiavon.com) and NasonMoretti (nason moretti.it). Murano's Museo del Vetro, the Glass Museum, is newly refurbished and has one of the world's great displays of glass; 39/041/739586 or museovetro.visitmuve.it.



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Photographer Bryant Scannell took this shot on a North Minnesota camping trip of a jump into surprisingly warm Lake Superior waters with a Canon 5D and an EF 50mm f/1.4 lens.



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Nantucket

New England's windswept outpost for sailors and shoppers



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SIGNATURE SHORTS

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The **Bermuda short** began as a British military uniform adaptation and remains the classic choice. Get the full outfit (including knee socks) from The English Sports Shop; 441/295-2672.

DREAM DIVE

Whether before a sunrise fishing trip or at the tail end of a wild night, breakfast at the family-owned **Downyflake** has been a must for 80 years; thedownyflake.com.

The enormous fried-fish sandwich—slathered in cole slaw and tartar sauce—draws pilgrims to **Art Mels Spicy Dicy**, Art Smith's original hole-in-the-wall café; 441/295-3965.

SOUVENIR SPLURGE

Nantucket **lightship baskets**, crafted famously by 19th-century seamen and woven now by artisans, are gorgeous, highly collectible treasures; nantucketlightshipbasketmuseum.org.

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COOL COCKTAIL

A late-summer standout at **The Nautilus**, the **ACK Nautilus** pairs New England's classic cranberry with tequila and lime bitters in a sweet-tart sip (recipe at coastalliving.com/acknautilus); nautilusnantucket.com.

Celebrity chef Marcus Samuelsson elevates the iconic local cocktail with a homemade ginger beer for the **Darker & Stormier** at his **Marcus'** restaurant (recipe at coastalliving.com/darkerstormier); marcusbermuda.com.



Bermuda

The pink-sand retreat with button-down British style



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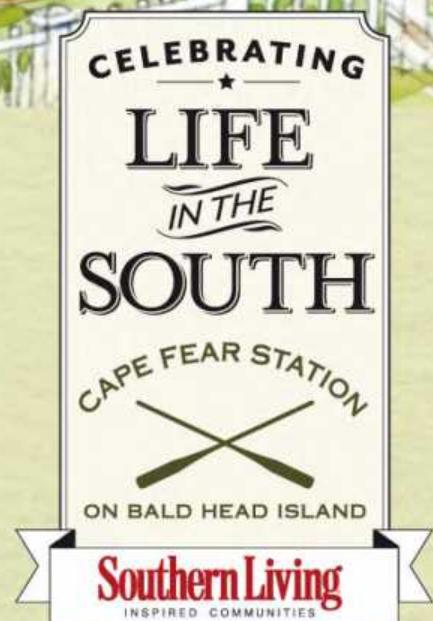


Bald Head Island, NC, has long been heralded as one of the South's premier beach destinations. Now, a new *Southern Living* Inspired Community is emerging at Cape Fear Station on Bald Head Island.

Located just a stone's throw from the Atlantic Ocean, a select group of specially designed homes is now available for sale, kicking off with a *Southern Living* Inspired Home that opens for tours on October 10, 2015.

Hand-picked by the magazine's editors, Cape Fear Station on Bald Head Island joins a small group of elite communities that hold the *Southern Living* Inspired Communities designation. The community's lead builder is Whitney Blair Custom Homes, winner of the *Southern Living* Builder of the Year award.

To learn more about this exciting new development, contact Bald Head Island Limited Real Estate Sales today, and join us for Roast & Toast on the Coast, October 9-11, 2015.



Visit During
ROAST AND TOAST
ON THE COAST
October 9-11, 2015



BALD HEAD ISLAND LIMITED
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Each cottage features a queen-size bed and cozy sitting area; the historic inn (inset) is a short walk away.



CASTLE HILL INN

These luxurious cottages on the beach in **Newport, Rhode Island**, put the “treat” in retreat

WE ALL DREAM OF our ideal beach cottage: exposed beams and panels painted bright white, wicker furniture, hardwood floors rubbed smooth by sand, and a big bed with light covers for cool ocean breezes.

And here we have it, plus a gourmet breakfast. And a valet to bring beach towels. And a Hinckley yacht for sunset cocktail cruising.

This is the low-key-yet-luxe life at the Beach Cottages at Castle Hill Inn, the famed Newport resort perched at the rocky entrance to Narragansett Bay. Best known for its original 1874 mansion (the main inn) and sweeping lawns, the property has long included a string of tiny, bare-bones outbuildings with no amenities other than their stunning beachfront location.

Now, renovated and replete with comforts including espresso makers and flat-screen TVs (some units also have fireplaces and whirlpool tubs), the mini retreats unite rustic and romance in perfect harmony, with the resort's pleasures—from restaurant to spa—just a short walk away. That's a dream worth having. Rates start at \$545; 401/849-3800 or castlehillinn.com.

NINE WAYS TO BRING THE COTTAGE LOOK HOME

FLOORING AND BEDDING: TED TUCKER; TILES: ALISON MIKSCH; ALL OTHER PRODUCTS: COURTESY OF MANUFACTURERS; OPPOSITE: COURTESY OF CASTLE HILL INN (2)



BED Sweet dreams come easy on this pretty four-poster with slatted construction and tongue-and-groove paneling. **John Boyd Designs Notting Hill Bed** in Bright White, \$659 (queen), Platt's Beach House Furnishings; 609/927-8200



VASE This 15-inch-tall sculptural piece is made from recycled glass and channels the sea with its watery hue. Let it stand alone, or fill it with grasses for a simple arrangement. **Shiraleah Large Balloon Vase** in Aqua, \$58; shiraleah.com



WOOD FLOORING Honey-colored oak in a beach house feels like an extension of the sandy shore outside. **Armstrong Somerset 3 1/4" Solid Oak Flooring** in Natural, \$6.32 per square foot; allmodern.com



TILES Handmade from white clay glazed in soft hues, the petite squares make a pretty fireplace surround. **Fireclay 4" by 4" Tiles** in Powder Blue and Celadon, \$30 per square foot; fireclaytile.com



SIDE TABLE All-weather woven fiber will support season after season of alfresco snacks and cocktails. **JANUS et Cie Wing Side Table** in Nimbus, \$2,071; janusetcie.com for showrooms.



LOVESEAT A happy color and pattern converge on this tailored sofa for a lovely place to lounge. **Ballard Designs Candace Loveseat** in Kaley Aqua, \$1,999; ballarddesigns.com



LIGHT Wire casing gives this indoor fixture a nautical nod; it can be customized as damp-rated for outdoor use, as well. **Franklin Light Fixture** in Polished Nickel with Galvanized Cage, from \$99; schoolhouseelectric.com



WICKER CHAIR A classic standby gets a splashy update in bright aqua (also available in 24 other hues). **Cottage Home St. Augustine Wicker Library Chair** in Waterfall Blue, \$585; cottagehomefurniture.com



COVERLET A traditional white quilt featuring a floral design and sweet scalloped edges lends a cozy cottage aesthetic. Layer a wool throw for extra warmth on cool nights. **Pine Cone Hill Victoria Quilt**, \$385 (queen); laylagrayce.com

WINDOW OF OPPORTUNITY

*Interior designer Peter Dunham reinvents
a Southern California condo with open
living spaces and a first-class view*

BY ELLEN MCGAULEY

PHOTOGRAPHS BY LISA ROMEREIN

STYLING BY LIZ STRONG



Sliding glass doors replace the condo's ocean-facing wall, flooding the newly revamped space with natural light and revealing expansive views of Hermosa Beach. The rug is a Mongolian flatweave from Jamal's Rug Collection, and the surfboards are vintage.



Board-and-batten-style wood paneling (painted Decorators White by Benjamin Moore) adds beach house architectural detail to formerly generic drywall. In this dining nook, the lighting pendants are custom, and the chairs are from Hollywood at Home. The flip-flop ink drawing is by Konstantin Kakanias.





THE EXPANSIVE WALL OF WINDOWS lining this light-filled Hermosa Beach condo establishes a delightful illusion. "You feel like you're on the beach even though you're not actually standing on it," says the owner, noting that when she and her husband sit in front of their glass sliding doors, all they see is sand and sea.

The spirited stretch of shoreline is the same one that her husband, an avid body surfer, has frequented since his 20s. "There is an amazing parade of life here," says the wife, a network television executive. "Between the ocean and the interesting people, the scene is always changing."

The Manhattan-based couple bought the 1,400-square-foot home to serve as their landing pad for her frequent business trips to the West Coast, and hired L.A.-based interior designer Peter Dunham and architect Tim Barber to modernize the interior. "The standout feature here was always this drop-dead view," says Dunham, "so we set out to better connect the indoors with the tremendous vista, to make them work better together."

Envisioning a contemporary interpretation of an old California surf cottage, Dunham and Barber used white wood paneling to unite a central living area, and installed oak flooring to blend with the color of the sand. A sunny dining nook with a cozy banquette occupies a corner just inside the ocean-facing glass doors, which stretch nearly floor to ceiling and replace a smaller, standard set of sliding doors, and a former porch. Behind it, a galley kitchen (formerly closed off from the view) was elongated to bring it closer to the windows. With so much natural light, lacquered cabinetry and a custom

The team removed a cabinetry partition that blocked natural light from entering the kitchen, and extended the cook space to be closer to the view. White quartzite counters and high-gloss cabinetry further lighten and streamline the kitchen.

Before



BEACH BUNGALOW BASICS

Peter Dunham's tips for turning a standard condo into a charming sand-and-surf-style retreat

ADD WHITE-PAINTED PANELING TO WALLS.

Paneling adds interesting architectural detail to interior rooms. Large sheets of tongue-and-groove-style paneling are an inexpensive option and available at most home improvement stores.

REMOVE BARRIERS TO THE VIEW.

Family and friends will be more inclined to gather in rooms with the ocean in sight and plenty of natural light. Orienting furniture toward the water gives central living spaces a renewed sense of place.

INSTALL WOOD FLOORS THROUGHOUT.

These serve as an organic grounding element in beach houses. If traditional hardwood floors are outside your budget, opt for pine or plywood boards and paint them.

CARVE OUT A MUDROOM.

Outfit unused spaces near the entryway with shelving and storage for beach gear and towels. Creating this coastal catch-all will keep odds and ends from overwhelming the main living areas.



backsplash reflect the hues outside. “By giving the surfaces a glossy finish, the kitchen takes on the subtle colors of the shoreline,” says Barber.

He and Dunham designed the island seating to face out, toward the ocean and the living area, rather than the interior of the kitchen. “This openness—to each other and to the outdoors—feels very right,” says the owner, who frequently entertains friends and family. “It’s a modern way to live.”

The living room side of the island is outfitted with built-in bookcases and serves as an anchor wall for the sofa. “My primary concern here was function,” says Dunham, who created a seating area that faces the fireplace “to make the living room feel less like a place to pass through and more like a destination.” To help maintain uninterrupted beach and ocean views, he chose low-profile pieces like a pair of 1960s-inspired armchairs (upholstered in a muted leaf-pattern linen), along with custom linen sofas and a woven wicker ottoman with a leather cushion. A wool rug grounds the area in oceangoing blue and white stripes, with additional shots of pattern and color from throw pillows in energetic sunset and indigo hues.

The bedrooms line a single hallway and are all relatively similar in layout, so “it was important to set them apart from one another,” says Dunham. A custom wallpaper—copied from one of Dunham’s fabrics—and vintage Moroccan floorcoverings are among the original details that infuse the spaces with a sense of individuality. “The idea is that guests shouldn’t feel like guests; they should feel as comfortable as if they were at home,” the designer says.

The elongated island doubles as an anchor wall for the sofa in the living room. The cream sofa fabric is Belgian linen, and the chair upholstery is Folhado Blue by Lee Jofa.

Because the three bedrooms are laid out similarly, each was given a distinct look to set it apart. In this guest bedroom, a custom indigo wallpaper pattern serves as a modern backdrop for contrasting organic elements like a natural rush bed, a 1970s bamboo mirror, and a fan with walnut-stained solid wood blades.





A mix of silk, cotton, and linen softens an oversize four-poster bed in a second guest bedroom. The walls are painted Whale Gray by Benjamin Moore, and the bed linens are by Deborah Sharpe.



Before



After removing bulky shelving in the master bedroom, Dunham added custom stained oak and grasscloth panels to warm the walls. The bed upholstery is orange leather, and the pillows are crafted from vintage tapestry.

In the master bedroom (above), for example, inset panels papered with a Japanese tatami grasscloth provide textural contrast to smooth detailing such as a sleek orange leather headboard and seamless wood paneling (Dunham's contemporary interpretation of the wall treatments that came en vogue in the 1970s). "This room is furthest from the ocean, so the idea was to really create a sense of warmth here," he says. For the smallest of the three bedrooms (opposite), he chose an imposing four-poster oak bed that reaches a couple inches shy of the ceiling. "In small rooms, I think it's better to scale up rather than down," he says. Rajmata patterned fabric from his own line hangs behind the headboard to bring in color and softness, and a custom table crafted with vintage roping complements the beach views by adding a nautical element.

"In this part of California, everything revolves around life outdoors, so we set out to integrate land and seascape as much as possible," says Dunham. Barber agrees: "Much of our attention was focused on drawing attention to the view, and maximizing the bounce of natural light."

The unique vantage afforded by the wall of windows was always a priority, say the owners. "When my husband is not out in the waves, his favorite thing to do is sit in one of the chairs by the window," adds the wife. "Having a spot to sit and look out to the sea is important to us. We watch the sun set; we commune with nature here. This is our perch." ■ **For more information, see Sources, page 100.**



Before



Floor-to-ceiling ceramic tiles streamline the bath; the addition of a skylight floods in much-needed natural light.



Before



The owners named the home "Jewelbox" for its regal street name (King)



The exterior of this once-dilapidated Harbour Island cottage was rebuilt with new siding painted Summer Haze and pine shutters painted Mayflower Blue (both by Devoe), and mahogany windows.



♦ Island Revival ♦

Vintage furnishings, authentic materials, and new outdoor living spaces took this 19th-century Bahamian cottage from shack to chic

BY MADELEINE FRANK ♦ PHOTOGRAPHS BY ANNIE SCHLECHTER ♦ STYLING BY LIZ STRONG

FOR YEARS, HARBOUR Island homeowner Trish Becker had watched as the historic house across the street from her underwent halfhearted attempts at restoration. It was among a small handful of character-laden cottages from the island's original British colonization that remained standing. Finally, when a 2008 gutting of the house left it sitting empty again, Becker and her husband, Richard Chinitz, decided to do something about it. "We could see it falling apart before our

eyes, and it was driving us crazy," says Becker, a jewelry designer. "We wanted to see if we could bring it back to its original form and restore its beauty."

When they bought the tiny shack, it had no floors, interior walls, or windows and "looked like a haunted house," Becker says. The couple set out to reconstruct the home in a way that would ensure it fit in with the other colonial cottages on the street, but doing so was no simple task. What remained of the exterior wood siding was dilapidated, and the limestone foundation and wood framing were both beyond repair, as well.

So with architect Kiko Sanchez of FGS Design, as well as a team of dedicated local builders, Becker and Chinitz embraced the challenge of rebuilding the home as authentically as possible. "We hired



The living room was in disrepair, so homeowner Trish Becker (top) and her team put in new cedar walls and reclaimed heart pine floors (pictured opposite).

Wall and ceiling paneling throughout is painted Touch of Grey by Devoe Paint for a lighter, brighter interior. The kitchen counters are ipe.



The painting is *Two Conch Shells* by Bahamian artist Amos Ferguson. The plantation teak desk is vintage.



The bar cabinetry and shelving are painted Graphite by Annie Sloan, and the pulls are unlacquered brass.



The bed in the guest cottage addition is limed white oak by Design Workshop. The floor tiles are by Villa Lagoon.



The claw-footed tub in the master bath is by Restoria Marquis. Becker found the decorative privacy screens on eBay.



An open-air dining room with louvered shutters was added to the rear courtyard. The chairs are eBay finds, and the lighting pendants are by Jamie Young.

THE RULES OF AUTHENTICITY

Owner Trish Becker's tips for restoring historic beach houses

people who were as invested in staying true to this house's history as we were," says Becker. New siding boards were cut on site to replicate the originals, and now "you really can't tell that they aren't 150 years old and just in great condition," she says. Instead of throwing away old materials, the team repurposed them to build a picket fence and walkway leading to the house. Bright blue painted shutters crafted of pressure-treated pine closely mirror the previous versions. Together with a coat of pale yellow paint on the siding and a newly stuccoed garden wall, they brighten the home's facade. "The wall is a combination of lime, white cement, and Harbour Island sand," says Becker, noting that the latter has pink hues in it, giving the wall a hint of color. "We think it looks like a sand castle."

Inside, cypress walls and reclaimed heart pine floors anchor the rooms, and new doors were constructed in the exact shape and design of the sole door that remained when Becker and Chintz bought the house. "So much research went into making sure we were using elements that existed back then," says Becker, who rubbed lacquer finishes off brass knobs and hardware so that they would appear old. "It was a worthwhile labor of love."

The owners also made the most of the relatively small rooms with clever design choices. In the kitchen, where Becker preserved the existing layout, she installed smaller than standard appliances to conserve space. For example, a scaled-down, 27-inch refrigerator made way for more prep surfaces. "It fits plenty of groceries for a vacation, and leaves ample countertop space for chopping and serving," she says. And in the upstairs guest bedroom, built-in shelving provides storage, maximizing the available space under the low, pitched roof.

Without room for an indoor dining room, Becker designed an open-air entertaining area just off of the kitchen. A pass-through shelf and window connects the two rooms, facilitating easy serving and cleanup. Louvered walls here and alongside a nearby outdoor living room can be opened to filter in cool breezes and make the areas seem more like interior rooms when they're closed. "The backyard feels very private and secluded, in spite of being in the center of the village," Becker says.

Added square footage also comes by way of an adjoining guest cottage that houses a third bedroom, a bath, and a laundry room. "We gave the new space a more modern look to draw a

FIND OUT WHO BUILT THE HOUSE. It's fun to renovate around real or imagined ancestors and let their "story" direct the details. For example, a wealthy merchant's former home might have crown molding, whereas a modest sailmaker's house might not.

MAINTAIN THE ORIGINAL FOOTPRINT. If you need more room, consider exterior possibilities. For instance, separate laundry cottages look cute on a property and free up the home's living space.

USE ERA-APPROPRIATE MATERIALS. They give a newly renovated house a sense of history. In this case, the doors are solid wood, and the hardware is all brass or bronze.



The platform bed in the master bedroom was made from the home's original siding.



Becker outfitted the side of the house, now enclosed by a privacy fence, with an outdoor shower. The foundation wall and shower floor were crafted using stones collected from a neighboring island.

distinction between it and the original house," Becker says, citing the contemporary siding, higher ceilings, and a Parsons-style bed.

The house's furnishings reflect a mix of styles and eras. In the Bahamas, Becker explains, furniture often stays with a house from owner to owner, so the homes typically have eclectic interiors. To replicate that collected-over-time look, she scoured flea markets, eBay, and Etsy; the result is an assortment of antique teak, bamboo, and rattan mixed with modern textiles and materials. The clear acrylic coffee table in the living room, for example, references the island's 1960s heyday and helps to make the space feel larger. Meanwhile, small accessories dot the rooms with a whimsical sense of place. Becker's island mementos include Nassau Royale rum policeman-figure souvenir bottles from the 1950s and '60s, and pieces of bleached coral. "I love it when friends and visitors bring back their beach finds and leave them behind," Becker says.

The once-ramshackle colonial house is now lived-in and loved. "People don't even believe it when we show them what the house used to look like," she says. "We just wanted to honor and respect what was there before." ■ For more information, see Sources, page 100.



The kitchen now opens to a lofty outdoor living room furnished with a vintage teak daybed by Columbus and Cook, a rattan side table from Palm Beach Regency, and ceramic planters Becker found in a thrift store.



THAILAND BY DESIGN

TEXTILE DESIGNER JOHN ROBshaw REVISITS THE COUNTRY THAT HAS INSPIRED HIM
WITH ITS COLORS, PATTERNS, AND REVERENCE FOR ALL THINGS BEAUTIFUL

PHOTOGRAPHS BY CHRIS WISE



The author captures the local flora in his sketchbook. Opposite: The lush and mysterious shores of Phang Nga Bay



John Robshaw takes a shopping break with a fresh mango shake.

Thailand

and I go way back—20 years, in fact. I was a recent art-school graduate trekking across India in search of block-printing workshops, and frankly, I was worn out. I flew to Bangkok for a break, showed up at an art opening for Julian Schnabel, and somehow emerged from that party with a job working for a Thai who was developing what can only be summarized as the Barneys of Bangkok.

I stayed, and ultimately fell for that seductive city. It inspired me then, and continues to, even when I'm in my Manhattan showroom. It informs my sense of color, pattern, and texture. But more than that, its embrace of beauty informs my life. No matter where I am in the world, I keep my watch set to Bangkok time.

And now I'm back: for two days in the markets, museums, and restaurants in Bangkok's old city, and two more out at one of the most beautiful beaches on Earth. I arrive with my sketching notebook, my iPhone for quick snaps, extra bags for shopping finds, and the quickening sense of returning to someone—or in this case some place—you love.

SEDUCTIVE SIAM

Hello, Bangkok. I'm always glad to see the city hang onto its steamy balance of the old Siam and the new, go-go Asia. Turn-of-the-century mansions obscured by groves of bamboo sit next to mirrored skyscrapers. Thai temples pose elegantly like steps up to the heavens, and monks wait patiently for alms in the early morning hours. Thailand emerges to the senses like a lotus from muddy water—an explosion of neon pink blossoms—to feed you, entertain you, and of course sell you a few yards of silk.

The morning I arrive, jet-lagged and expecting my wits to follow in a day or two, I stumble into the bright white Siam hotel, perched regally on the banks of the Chao Phraya River (Bangkok's ancient lifeline, pouring southward into the Gulf of Siam). Here in the old part of the city—home to some of Bangkok's best museums and markets—this new hotel echoes the antique patina of the neighborhood in luxurious style. In the lush atrium, I move past rows of two-story-high palms and catch the sounds of Thai crooners from the 1940s wafting from the lobby's hidden speakers. My personal butler, Aum, politely urges me forward to my riverside suite, where I'm surrounded by modern design with touches from the hotel owner's family: a writing desk, ceramics, and spirit houses—ornate, miniature dwellings that provide shelter for the place's protective spirits. My balcony overlooks the waters of the Chao Phraya, and the white noise of river traffic bubbles below.

CHASING FLAVORS

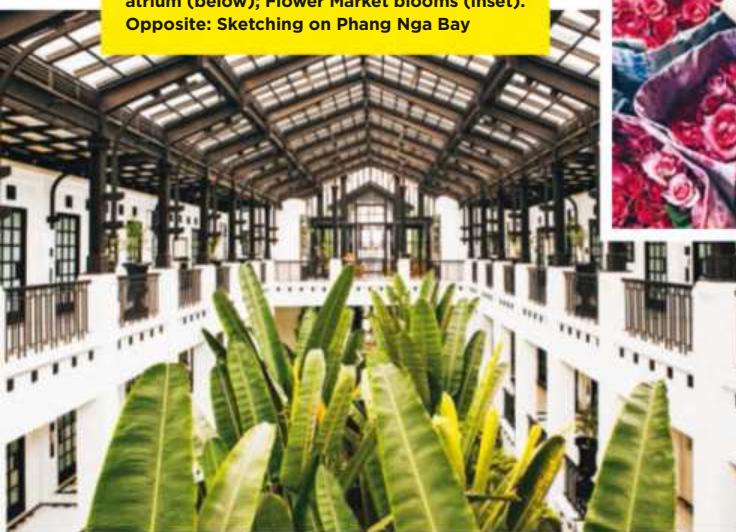
One of my greatest pleasures in Bangkok is searching for food (that, and collecting textiles), and I start close to home with breakfast at my hotel's Chon Thai Restaurant, a waterfront cluster of three century-old teakwood houses. As barges bump slowly down-river and long-tail boats—narrow, classically Southeast Asian vessels with prows that rise from the water as though they're sniffing the air—sputter upriver, I order congee rice, boiled until it forms a thick porridge, mixed with minced pork, cilantro, and ginger and then tossed with reckless abandon in chili and vinegar. I toss back strong black coffee. It's a perfect marriage, and welcomes me back to the tastes I love so much.

Life here revolves around food. A typical Thai greeting is not "How are you?" It's "Have you eaten yet?" And why not be obsessed with this cuisine? It's full of flavor, inexpensive, and addictive. I discover creamy crab curry and fish cakes—light, heavenly, and served with a kick of homemade chili sauce—at the delightfully drab Krua Apsorn in the old city (and reaffirm my Thai friends' counsel that the stronger the fluorescent lights, the better the food). At Jae Fai Street Food, chef Jae is reputed to have the best seafood connection in the city (which is mumbled in my ear by a local like a state secret). What I know is that she masters three flaming woks over blistering coals, whipping her spatulas in and out of the oil like a muay Thai master. Jae cooks for one table at a time, and it's worth every minute of waiting. My *kai jiew poo*, a fried omelet with jumbo crabmeat, emerges from her wok as delicately folded as a gift.



City visions (clockwise from top, left):
Flower Market lotus buds; a serene walkway at The Siam hotel; textiles for sale from a fabric shop in the Weekend Market; the author's sketches of Bangkok architecture; a vendor and her pretty printed wares at the Weekend Market; a crab omelette from Jae Fai Street Food

Bangkok botany: The Siam hotel's palm-filled atrium (below); Flower Market blooms (inset). Opposite: Sketching on Phang Nga Bay



RIVER INSPIRATIONS

A city that blooms out from its mother river, Bangkok reveals its heart and soul to those who take to the water. So how could I say no to an evening cruise on The Siam hotel's tricked-out teak rice barge? Ever the perfect butler, Aum climbs aboard with me, toting a cocktail, and our vessel heads downstream.

What visions: We drift past the many-spired complex of the Grand Palace, the official residence of the kings of Siam (and, later, Thailand) since 1782, which offers a heady mix of Saint Peter's Basilica, a Baroque painting, and a Vegas casino. Nearby stands the massive temple Wat Arun, its tower decorated with demons and monkeys and encrusted with porcelain mosaic tiles that catch the low light of sunset and set it dancing. I love the stupas, these tall, elegant temples throughout Thailand (more than 30,000 of them) that hold Buddhist relics. No two are alike. Once, convalescing from a broken leg in Bangkok (that's another story), I sat

day after day, drawing the delicate elongated domes of the stupas in ink. It's good to see them again, unchanged, forever pointing to heaven.

Around another bend: Bangkok's glorious Flower Market. Shipments of flowers from the outer provinces arrive by nightfall; sacks full of jasmine and marigold blossoms spill out lazily on tables and pavement. I watch the colors bloom, and suddenly those lotus bouquets we drift by become new print ideas. I spy orchids in every color and dream of odd and exotic combinations—deep violet and cinnabar pink, a stunning white-green, the earthy carmines of alizarin and madder red.

I think of the brightly colored bracelets and necklaces strung from fresh flowers at the market. Every time I visit, I find the ladies who sit at their tables and patiently piece together lotus blossoms as if they will last forever, while knowing that they will fade the next day. I find this reverence for the fleeting quality of beauty everywhere in this country. It's truly a Thai approach to life.

ESCAPE TO THE BEACH

After a few days in old Bangkok, I always pull myself away to head down to the beach. I hop a plane for a one-hour jump south to the famed resort town of Phuket. There, a boat spirits me across the water to the island of Yao Nai, famed for its pristine beaches and breathtaking views of the limestone pinnacles jutting mysteriously from the waters of Phang Nga Bay. I wander the wildly botanical grounds of the Six Senses Yao Nai resort, taking in the scents and colors of water lily, lotus, Chinese rose, rubiaceae, and jasmine. It's so lush I can barely find my villa among all the palms.

My time on Yao Nai toggles between happy indolence at the edge of the infinity pool and exploration. The resort wrangles me a motorbike; I putter down a pier to watch Thai kids fish while those quiet limestone sentinels change colors with the rising and

ROBSHAW'S GUIDE TO BANGKOK'S WEEKEND MARKET

While the Flower Market never fails to inspire me, the Weekend Market is shopping heaven: covered stalls where you will find old textiles, food, Hill tribe jewelry, and the list goes on. Experts here know that you buy it when you find it; you may never see the same stall again. That said, I never go in without my **Nancy Chandler Map of Bangkok** (nancychandler.net), which both orients and inspires with insider tips. And the treasures await. There's **Roi**, with

its Isaan textiles from the northeast corner of the country, hand-woven patched bags, and sarongs perfect for the beach. **Wassana** (named after the owner) overflows with Burmese, Laotian, and Hill tribe textiles by the suitcase. This visit, I stumble upon Afghan beaded pieces (probably originally from jackets) in fantastic earth colors that will make perfect coasters. Not everything is old here: I am a fan of the cleanly modern jewelry of

Thailand's **Karen Silver Jewelers** and buy some new pieces from a shop named, simply, **Jay**. Bags filled, it's time for a drink at **Viva**, a Thai designer/artist hangout. Singha, the national beer, goes down easy after this kind of shopping conquest.



Thai textiles inspire Robshaw's own line of textiles and homewares, available at johnrobshaw.com.

I begin to draw again, and know that I could draw these over and over, a million times for years, finding something new each time



lowering sun. I happen upon a group of teens playing *takraw*, a Thai game that combines volleyball and soccer. Using their feet, knees, chests, and heads, the players set up and spike a small rattan ball over a volleyball net slung between two rubber trees.

Color and design are everywhere, always. On another pier, I stop to watch a group of ladies sitting on stools and creating batiks. They barely notice my presence, much less my admiration of their steady hands as they draw and dye patterns of neon coral formations and trippy schools of fish. At another cove, boatbuilders tend to their vessels. Painted in lively greens and blues, the boats have bold, old Thai script racing along their sides in undulating, elegant arches. I stop on the roads to take snapshots of tropical bark colors for future print collections. Thailand shows me how these subtle greens and tans look perfect together.

As the sun rises on my second morning, I hire a long-tail boat to visit Krabi, a town on the mainland with spectacular beaches, sheer limestone cliffs, and mysterious mangrove swamps. Renting a kayak gets me out among the mangroves, their roots protruding from the water like the legs of giant spiders. I slow to sketch their forms. The lagoons here are pure emerald, and the walls of plants and palms pass by in too many shades of green to count. I paddle close to a cliff's face. I begin to draw again, and know that I could draw these over and over, a million times for years, finding something new each time like the Chinese landscape painters. That's not a bad life, I think. Returning again and again to this cliff, to note its delicate changes in color and light. Why leave this water, this bay, this paradise?

But leave it I must. I bid farewell to Six Senses and board a boat for Bangkok, where I will dash to my favorite Weekend Market for a bit of shopping before flying away to rejoin the world. On the ride to the mainland, I picture the saffron robes of a monk I saw while wandering a side street in the old city, the watercolor-like ceramic statues along the waterfront, the whirling poetry of Thai lettering.

My mind fills with a visit I made a few days ago to the National Museum, to renew my love of its gracefully aging Thai trade textiles. I was wandering without purpose, as I often do, and then there she was: a small girl, standing still and dropping white frangipani blossoms into a pool filled with blazing golden koi. She wore a flowered dress. I inhaled the still beauty of the vision, and then she skipped away, disappearing through a door. Thailand is like this. It's a moment, a gesture. And if you are watching, it can mean the world. ■

John Robshaw is a textile designer based in New York City. This is his first piece for Coastal Living.

WHERE TO STAY

The Siam - An Urban Luxury Resort is located on three acres of prime riverfront in the heart of Bangkok's historic district and features 28 suites and 11 private pool villas. Rates start at \$525; 662/206-6999 or thesiamhotel.com

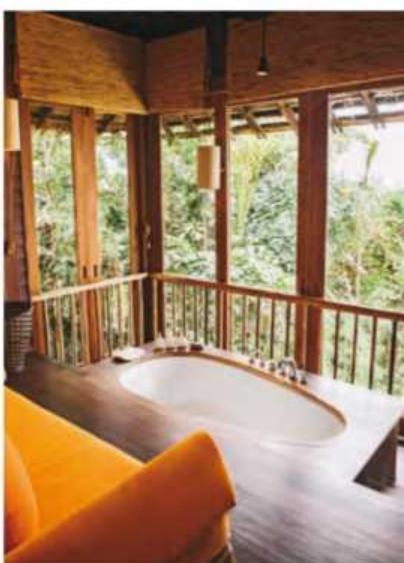
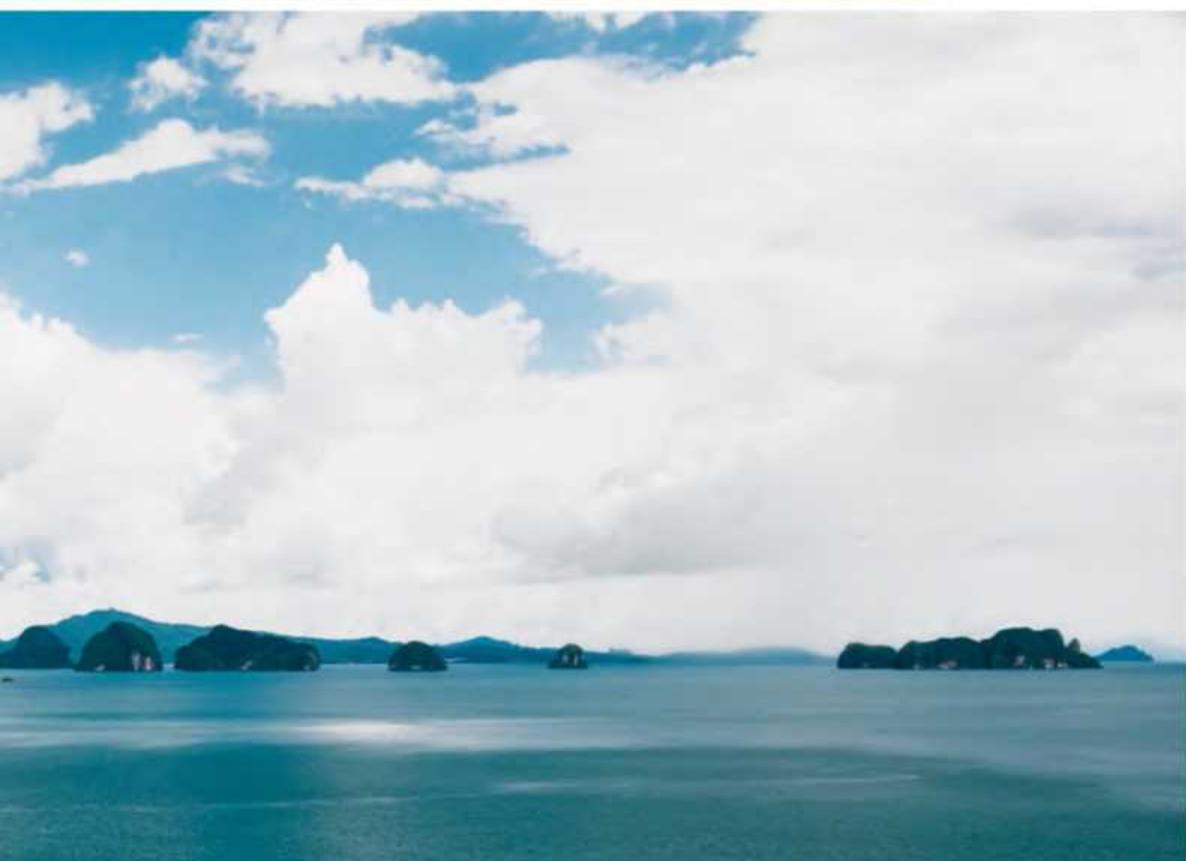
Six Senses Yao Nai has 55 villas—all with private infinity pools and glorious views—and sits on an island beyond Phuket in Phang Nga Bay. Rates start at \$600; 855/695-6693 or sixsenses.com.



Color and design



Beach inspirations (clockwise from far left): Lunch at Six Senses Yao Noi; a boat journey on Phang Nga Bay; Robshaw's sketchbook; villa views at Six Senses; lush foliage and bathing spaces; an island jaunt in search of local color; the bay's spectacular limestone pinnacles from the Six Senses infinity pool



are everywhere, always

 **BONUS VIEWS** See more stunning photos from Robshaw's adventures in Thailand at coastalliving.com/robshaw



Farro Salad with
Peas, Pancetta, and
Radishes (recipe
on page 87)

Recipes by Darcy Lenz and Ann Taylor Pittman
photographs by Jennifer Davick

GO WITH THE

GRAINS

TURN THESE BEACH HOUSE PANTRY STAPLES
INTO VIBRANT, SATISFYING SALADS

brown rice

quinoa

barley

bulgur

farro



Red Quinoa Salad with Beets, Kale, and Parmesan

HANDS-ON TIME: 30 minutes

TOTAL TIME: 40 minutes

1 cup uncooked red quinoa
¼ cup extra-virgin olive oil
2½ tablespoons sherry vinegar
2 teaspoons honey
½ tablespoon finely minced shallot
1 teaspoon chopped fresh thyme
1 garlic clove, minced
¼ teaspoon salt
¼ teaspoon freshly ground black pepper
2 packed cups thinly sliced lacinato kale
½ cup lightly toasted chopped pecans
10 ounces golden beet and/or candy-stripe beet, peeled and thinly sliced
½ cup (2 ounces) shaved Parmesan cheese

1. Soak quinoa in cold water to cover 15 minutes; drain. Bring 1½ cups water to a boil in a medium saucepan; stir in quinoa. Cover and simmer 15 minutes. Remove pan from heat; let stand, covered, 5 minutes. Fluff quinoa with a fork; scrape into a large bowl.

2. Whisk together oil and next 7 ingredients in a small bowl. Add kale, pecans, and beet to quinoa; toss gently to combine. Drizzle with vinaigrette, and toss gently to coat. Top with cheese. Makes 4 servings.

Barley Salad with Chicken, Goat Cheese, and Walnuts

HANDS-ON TIME: 20 minutes TOTAL TIME: 45 minutes

Pearled barley is convenient and relatively quick-cooking; if you want to make this a whole-grain salad, you'll need to choose hulled barley, which takes about an hour to cook.

½ cup pearled barley
3 tablespoons extra-virgin olive oil
2 tablespoons sherry vinegar
1 teaspoon Dijon mustard
¾ teaspoon kosher salt
¼ teaspoon freshly ground black pepper
½ cup seedless green and/or red grapes, halved
2 cups shredded boneless, skinless rotisserie chicken breast
½ cup chopped green onions
3 ounces goat cheese, crumbled

¼ cup chopped walnuts, toasted
1 tablespoon fresh thyme leaves

1. Cook barley according to package directions. Rinse with cold water.
2. Combine oil and next 4 ingredients in a large bowl. Add barley, grapes, chicken, and onions; toss well to combine. Add cheese; toss gently to combine. Sprinkle with walnuts and thyme. Makes 4 servings.

BARLEY

Hulled barley is the highest in fiber of all the whole grains. It's a protein-packed alternative to rice, is a hearty addition to soups and stews, and makes a delicious warm cereal if you're stuck in an oatmeal rut.

QUINOA

Though not technically a grain—quinoa is in the beets and spinach family—it has resurfaced as something of a superfood superstar lately. It's high in potassium and amino acids, and is excellent in salads or as a gluten-free substitute for couscous.

BROWN RICE

Cooked brown rice typically has a denser, chewier texture than white. Its brown color comes from the bran and the germ, which are chock-full of antioxidants. It stands up well in stir-fries, casseroles, and sushi.

BULGUR

Because these wheat kernels have been partially boiled and dried, they cook fast—in about the same time as dried pasta. Bulgur is best known as one of the main ingredients in tabbouleh; it also works well mixed into veggie burgers, salads, and pilafs.

FARRO

Three ancient wheat grains—spelt, einkorn, and emmer—are all sold under this Italian name. Farro has a nutty flavor similar to wheat berries; it makes a brilliant spin on arborio rice in risottos.





Bánh Mì Rice Salad

HANDS-ON TIME: 30 minutes

TOTAL TIME: 50 minutes

This whole-grain salad riffs off the ingredients and flavors of the addictive Vietnamese bánh mì sandwich. We like it as a composed salad, but you can also stir everything together.

¾ cup plus 3 tablespoons rice vinegar, divided
4 tablespoons plus 1 teaspoon sugar, divided
½ teaspoons kosher salt, divided
1 cup julienne-cut carrot
1 cup vertically sliced red onion
1 pound trimmed boneless pork shoulder, cut into very thin slices
2 tablespoons fish sauce, divided
1 tablespoon canola oil
½ English cucumber, thinly sliced
1 jalapeño, thinly sliced
½ cup fresh cilantro leaves
3 cups hot cooked brown rice

Asian chili-garlic sauce (optional)

1. Combine $\frac{3}{4}$ cup water, $\frac{3}{4}$ cup rice vinegar, 3 tablespoons sugar, and 1 teaspoon salt in a medium saucepan; bring to a boil. Add carrot and onion; cook 30 seconds. Remove from heat, and let stand 25 minutes. Drain.
2. Place pork in a medium bowl. Add 1 tablespoon fish sauce, 2 teaspoons sugar, and remaining $\frac{1}{2}$ teaspoon salt; massage into pork. Let stand at room temperature 20 minutes.
3. Heat oil in a large cast-iron skillet over high heat. Add half of pork; cook 3 minutes or until lightly charred, stirring once. Remove from pan; repeat with remaining pork.
4. Combine $\frac{1}{4}$ cup water, remaining 3 tablespoons rice vinegar, remaining 2 teaspoons sugar, and remaining 1 tablespoon fish sauce in a small bowl, stirring until sugar dissolves.
5. Arrange cucumber slices, pork, pickled onion and carrot, jalapeño, and cilantro on a platter. Drizzle evenly with dressing. Serve with cooked brown rice and chili-garlic sauce, if desired. Makes 4 servings.



Greek Bulgur Salad with Shrimp

HANDS-ON TIME: 15 minutes TOTAL TIME: 25 minutes

2/3 cup bulgur
1 pound large shrimp, peeled and deveined
1/4 cup extra-virgin olive oil, divided
1 teaspoon salt, divided
1/2 teaspoon freshly ground black pepper, divided
1/4 cup fresh lemon juice
1 tablespoon chopped fresh oregano
1 cup chopped English cucumber
1 cup halved grape tomatoes
1/2 cup chopped fresh flat-leaf parsley
1/2 cup halved kalamata olives
1/3 cup finely chopped red onion
3 ounces feta cheese, crumbled
Pepperoncini (optional)

1. Combine bulgur and 1½ cups water in a small saucepan; bring to a boil. Cover,

reduce heat, and simmer 15 minutes. Remove from heat, and let stand 5 minutes. Drain and rinse with cold water.

2. Heat a large grill pan over high heat. Combine shrimp, 1 tablespoon oil, and ¼ teaspoon each salt and pepper; toss to coat. Arrange shrimp in pan; grill 2½ minutes on each side or until done. Let cool slightly.

3. Whisk together lemon juice, oregano, remaining 3 tablespoons oil, remaining ¾ teaspoon salt, and remaining ¼ teaspoon pepper in a large bowl. Add bulgur, cucumber, and next 5 ingredients; toss to combine. Top with shrimp; serve with pepperoncini, if desired. Makes 4 servings.



Farro Salad with Peas, Pancetta, and Radishes

HANDS-ON TIME: 30 minutes
TOTAL TIME: 30 minutes

1 cup pearly farro
1½ teaspoons salt, divided
4 ounces finely chopped pancetta
1½ cups radishes, trimmed and cut into wedges
2 tablespoons fresh lemon juice
1 tablespoon canola oil
1 tablespoon honey
1 cup frozen peas, thawed
1 packed cup baby arugula leaves
¼ cup torn fresh mint
¼ teaspoon freshly ground black pepper

1. Bring 3 cups water to a boil in a large saucepan. Stir in farro and 1 teaspoon salt; cover and simmer 15 minutes or until just tender, stirring occasionally. Drain; transfer farro to a large bowl.

2. Heat a large skillet over medium-high heat; add pancetta. Cook about 3 minutes or until browned. Remove pancetta from pan with a slotted spoon; drain on paper towels. Reserve 1 tablespoon drippings in pan; discard remaining drippings. Return pan to medium-high heat. Add radishes; sauté 3 to 4 minutes or until crisp-tender.

3. Remove pan from heat. Stir in lemon juice, oil, and honey. Pour radish mixture over farro; toss to coat. Add half of reserved pancetta, peas, arugula, mint, pepper, and remaining ¼ teaspoon salt; toss gently to combine. Top evenly with remaining pancetta. Makes 4 servings. ■



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KITCHEN

What To Serve Friends and Family

GOOD TASTE

SUPER BOWLS

Embrace the best of late-summer's peak produce with these inspired takes on gazpacho



PROP STYLING BY LINDA HIRST; FOOD STYLING BY ERIN MERHAR

**Tomato-Red Pepper
Gazpacho with Fresh
Vegetable Medley
(recipe on page 90)**

Tomato-Red Pepper Gazpacho with Fresh Vegetable Medley

(photo on page 89)

HANDS-ON TIME: 50 minutes

TOTAL TIME: 2 hours, 50 minutes

- 2 red bell peppers, divided
- 5 large ripe tomatoes (about 2 pounds)
- 2 cups chopped peeled English cucumber
- ½ cup chopped green onion
- 3 tablespoons extra-virgin olive oil
- 2 tablespoons white wine vinegar
- 1½ teaspoons kosher salt
- ½ teaspoon freshly ground black pepper
- 1 large garlic clove, smashed

Fresh Vegetable Medley (recipe below)

Garnish: fresh flat-leaf parsley leaves

1. Preheat broiler to high. Cut bell peppers in half lengthwise; discard seeds and membranes. Place pepper halves, cut sides down, on an aluminum foil-lined baking sheet, flattening peppers with the palm of your hand. Broil 10 minutes or until peppers are blackened. Remove pan from oven, and wrap peppers in aluminum foil. Let stand 10 minutes; peel. Dice 2 tablespoons roasted peppers, and set aside (for Fresh Vegetable Medley); place remaining roasted red peppers in a blender.

2. Bring a large saucepan of water to a boil. Core 5 tomatoes, and score the bottoms in an X shape with the tip of a paring knife. Add tomatoes to boiling water; boil 1 minute. Drain and plunge tomatoes into ice water. Let stand 3 minutes. Peel tomatoes, discarding skins; coarsely chop.

3. Add chopped tomatoes, cucumber, and next 6 ingredients to blender; process until smooth. Pour mixture into a bowl; cover and chill at least 2 hours.

4. Divide gazpacho evenly among 4 soup bowls; top with Fresh Vegetable Medley. Garnish, if desired. Makes 4 servings.

FRESH VEGETABLE MEDLEY

- 1 cup diced seeded tomato
- ½ cup diced yellow squash
- ½ cup diced zucchini
- ¼ cup diced seeded English cucumber
- 2 tablespoons diced roasted red bell pepper (from Tomato-Red Pepper Gazpacho, recipe above)
- 1 tablespoon minced green onion
- 1 tablespoon chopped fresh flat-leaf parsley
- 1 teaspoon extra-virgin olive oil
- 1 teaspoon fresh lemon juice
- ¼ teaspoon kosher salt

Combine all ingredients in a bowl, tossing gently to combine. Makes about 2 cups.



Avocado Gazpacho with Sourdough Croutons

HANDS-ON TIME: 50 minutes **TOTAL TIME:** 2 hours, 50 minutes

- 3 cups chopped peeled English cucumber (about 1½ cucumbers)
- 1 cup chopped sweet onion
- 1 tablespoon olive oil
- 2 teaspoons kosher salt, divided
- 3 ripe avocados (about 1½ pounds)
- 1 cup cold water
- 1 large garlic clove, smashed
- 2 tablespoons fresh lime juice
- ½ teaspoon freshly ground black pepper
- ¼ cup plain Greek yogurt

Sourdough Croutons (recipe at right)

Garnish: thinly sliced green onions

1. Combine first 3 ingredients and ½ teaspoon salt in a large saucepan over medium-low heat. Cover and cook, stirring often, 10 minutes or until vegetables are soft. (Do not brown.) Spread mixture into a single layer on a baking sheet. Refrigerate 15 minutes or until thoroughly chilled.

2. Place cucumber mixture, 2½ avocados,

and remaining 1½ teaspoons salt in a blender. (Cover remaining avocado half tightly with plastic wrap to prevent browning.) Add cold water and next 4 ingredients; process until smooth. Pour mixture into a bowl; cover surface with plastic wrap. Chill 2 hours.

3. Thinly slice remaining avocado half. Divide gazpacho evenly among 4 soup bowls. Top with avocado slices and Sourdough Croutons. Garnish, if desired. Makes 4 servings.

SOURDOUGH CROUTONS

- 1 tablespoon unsalted butter
- 1½ teaspoons extra-virgin olive oil
- 1½ cups diced sourdough bread
- Dash of kosher salt**

Melt butter in a large skillet over medium heat; stir in oil. Add bread and cook, stirring often, 5 minutes or until lightly browned on all sides. Sprinkle with salt. Remove from pan; let cool completely. Makes about 1 cup.

Creamy Tomato Gazpacho with Shrimp

HANDS-ON TIME: 30 minutes TOTAL TIME: 2 hours, 30 minutes

3 large tomatoes, chopped (about 1½ pounds)
1 cup chopped peeled English cucumber
1 cup canned cannellini beans, drained and rinsed
1 cup tomato juice
¼ cup chopped shallot
2 teaspoons fresh lemon juice
½ teaspoons kosher salt
½ teaspoon freshly ground black pepper
½ teaspoon ground red pepper
1 red bell pepper, chopped
1 large garlic clove
½ cup crème fraîche
1 bay leaf
1 lemon wedge

½ pound medium shrimp, peeled and deveined

Garnish: chopped fresh chives

1. Place first 11 ingredients in a blender; process until smooth. Add crème fraîche; process until just combined. Pour mixture into a bowl; cover and chill at least 2 hours.
2. Meanwhile, heat a medium saucepan filled halfway with water over high heat; add bay leaf and lemon wedge, and bring to a boil. Add shrimp; boil 1 to 2 minutes or until shrimp are done. Drain shrimp, and let cool completely.
3. Divide gazpacho evenly among 4 soup bowls; top with cooled shrimp. Garnish, if desired. Makes 4 servings.



Corn Gazpacho with Crab

HANDS-ON TIME: 28 minutes
TOTAL TIME: 2 hours, 28 minutes

8 ears fresh corn (about 2 pounds)
1 pint yellow grape tomatoes
¾ cup sliced leek, white part only
½ cups chicken stock
1 tablespoon olive oil
2 teaspoons fresh lemon juice
½ teaspoons kosher salt
½ teaspoon freshly ground white pepper
1 yellow bell pepper, chopped
¼ cup heavy cream
1 cup fresh lump crabmeat, drained
¼ cup thinly sliced green onions

1. Bring a large pot of water to a boil over high heat. Add corn; boil 3 minutes. Remove corn from pot; let stand 5 minutes. Cut kernels from cobs. (You should have about 4 cups kernels; set aside ½ cup.)

2. Combine 3½ cups corn kernels, tomatoes (set aside a few to chop for garnish, if desired), and next 7 ingredients in a blender; process until smooth. Add cream; process until just combined. Pour mixture into a bowl; cover and chill at least 2 hours.

3. Divide gazpacho evenly among 4 soup bowls; top with crab. Sprinkle evenly with green onions, reserved ½ cup corn kernels, and reserved chopped tomatoes, if desired. Makes 4 servings. ►



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KITCHEN (GOOD TASTE)



Peach Gazpacho with Salted Candied Almonds

HANDS-ON TIME: 20 minutes

TOTAL TIME: 50 minutes

1/2 cup sugar

3 large ripe peaches (about $1\frac{1}{4}$ pounds), halved

2 teaspoons fresh lime juice

1/2 teaspoon salt

Salted Candied Almonds (recipe at right)

Mint leaves (optional)

1. Combine sugar and 1 cup water in a small saucepan over high heat; bring to a boil, stirring until sugar dissolves. Place pan into a large, ice-filled bowl, and let stand 20 minutes or until syrup is chilled, stirring occasionally.

2. Coarsely chop 5 peach halves; set aside remaining peach half. Combine chopped peaches, chilled syrup, lime juice, and salt in a blender, and process until smooth.

3. Thinly slice reserved peach half. Divide gazpacho evenly among 4 bowls; top with peach slices, Salted

Candied Almonds, and mint, if desired. Serve immediately. Makes 4 servings.

SALTED CANDIED ALMONDS

1 tablespoon butter

1/2 cup sliced almonds

1/4 cup sugar

Cooking spray

1/4 teaspoon kosher salt

1. Melt butter in a medium skillet over medium heat. Add almonds; cook, stirring constantly, 4 minutes or until almonds just begin to brown. Sprinkle almond mixture with sugar; cook, stirring constantly, 3 minutes or until sugar melts and mixture caramelizes.

2. Scrape almond mixture onto parchment paper coated with cooking spray; spread to about $\frac{1}{2}$ -inch thickness. Sprinkle evenly with kosher salt; let cool completely. Break into 2-inch pieces. Makes 4 servings. ■

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FROM CUBA, WITH LOVE

The Classic Daiquiri returns to the spotlight at Jack Dusty in Sarasota, Florida

It was Ernest Hemingway's favorite cocktail. Not the fruity, frozen concoction, but this: a Cuban-born pairing of rum and citrus, with some simple syrup to nestle sweet in with the tart, like two lovers in a banquette of a Havana café. "The first time I tasted a Classic Daiquiri, I had an aha moment," says Ingi Sigurdsson, lead bartender at Jack Dusty restaurant at The Ritz-Carlton, Sarasota. Sigurdsson repays the favor, introducing patrons to the same revelation as they take that first sip and rewrite their daiquiri chapters for good.

Papa would approve.

—*Tracey Minkin*



Classic Daiquiri

Combine 2 ounces (1/4 cup) Flor de Caña white rum, 3/4 ounce (1 1/2 tablespoons) fresh lime juice, and 3/4 ounce (1 1/2 tablespoons) Simple Syrup (recipe below) in an ice-filled cocktail shaker; shake vigorously for 30 seconds or until well chilled. Strain into a Champagne coupe or martini glass; garnish with a thin lime slice. Makes 1 cocktail.

SIMPLE SYRUP

Combine 1 cup sugar and 1 cup water in a small saucepan over medium heat; simmer 1 to 2 minutes or until sugar dissolves. Cool. Makes 1 1/4 cups.

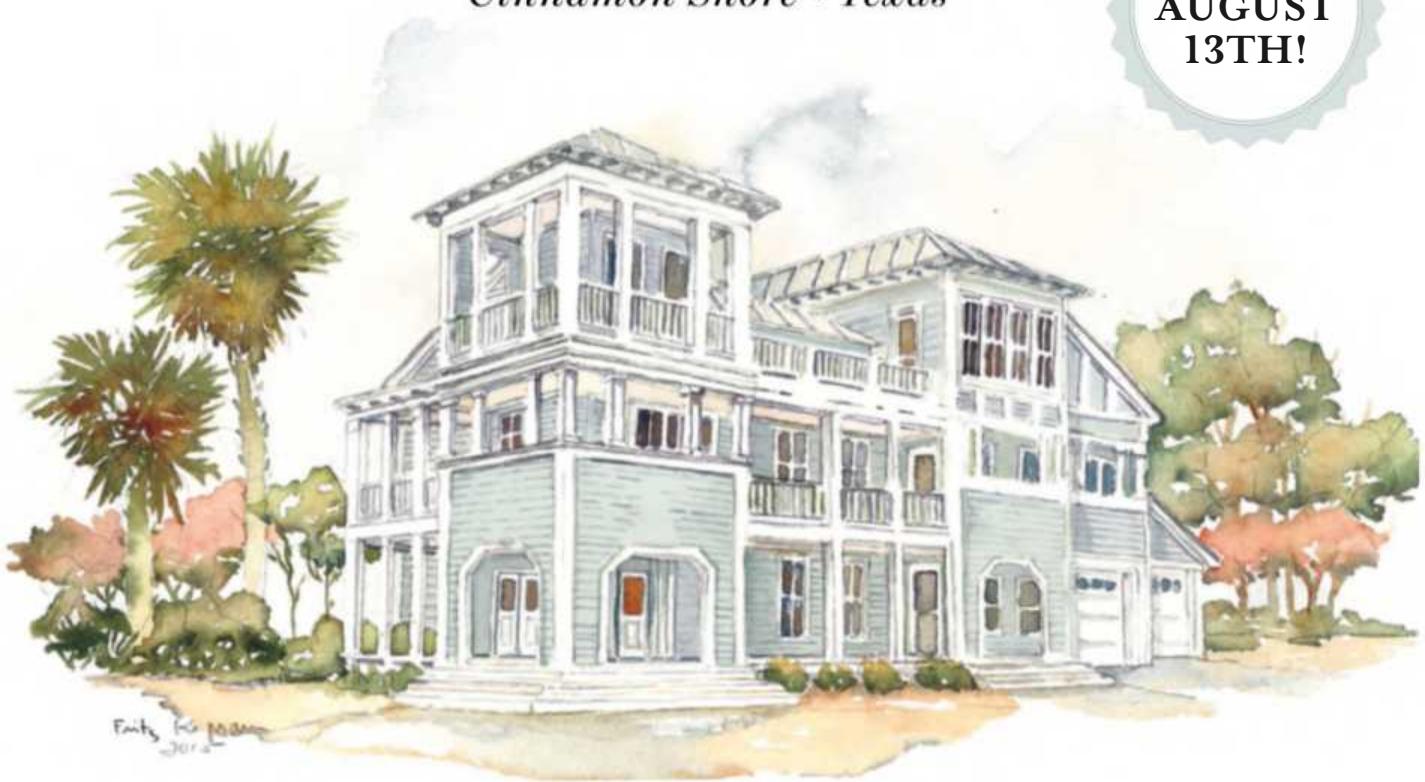
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PINEAPPLE PORK CHOPS

Serve this meaty main dish with a tangy-sweet relish for a bright taste of the tropics



Grilled Pork Chops with Pineapple-Onion Salsa

1/2 teaspoon onion powder
1/2 teaspoon smoked paprika
1/2 teaspoon freshly ground black pepper
1 1/4 teaspoons kosher salt, divided
4 (10-ounce) bone-in pork rib chops (about 1 inch thick)
2 tablespoons olive oil, divided

Cooking spray

3 (1/8-inch-thick) red onion slices
1 trimmed fresh pineapple, cut into 1-inch-thick slices
1 teaspoon lime zest
1 tablespoon fresh lime juice
2 tablespoons chopped fresh cilantro

1. Heat a large grill pan over medium-high heat. Combine first 3 ingredients and **1** teaspoon salt. Rub pork chops on all sides with **1 1/2** tablespoons oil; sprinkle evenly with spice mixture. Coat pan with cooking spray. Grill pork 6 minutes on each side or until desired degree of doneness. Remove from pan; let stand 10 minutes.

2. Rub remaining **1 1/2** teaspoons oil over onion slices. Add onion and pineapple to pan. Grill onion slices 3 minutes on each side or until well marked; grill pineapple slices 2 minutes on each side or until well marked. Remove from pan; coarsely chop onion, and cut pineapple into 1-inch pieces. Toss grilled onion and pineapple with lime zest and juice, cilantro, and remaining **1/4** teaspoon salt. Top pork with salsa. Makes 4 servings.

HERBED BROWNSTED BUTTER COUSCOUS

1 1/4 cups unsalted chicken stock
3/4 teaspoon kosher salt, divided
1 cup uncooked plain couscous
4 tablespoons butter
1/4 cup chopped fresh flat-leaf parsley
2 tablespoons chopped fresh chives
2 teaspoons fresh lemon juice
1/4 teaspoon freshly ground black pepper

1. Bring stock and **1/2** teaspoon salt to a boil in a medium saucepan. Remove pan from heat, and stir in couscous; cover and let stand 5 minutes. Fluff with a fork; cover and keep warm.

2. Melt butter in a small skillet over medium heat; cook 3 minutes or until browned and fragrant. Add butter, next 4 ingredients, and remaining **1/4** teaspoon salt to couscous; toss well to combine. Makes 4 servings.

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FAN OF THE MONTH

CL: What's your most memorable summer beach vacation?

George F. Hoffman, Strasburg, VA

"Last summer, I took a 'me-cation' and went down to the Outer Banks alone. I took my book, my camera, my blender, and a cooler of fresh fruit and veggies. I was truly on my own schedule—or lack of schedule—and it's probably the most relaxed I've been in my entire life. Heaven must be a sandy beach!"



MEET TYLER, BRIE, AND BENTLEY

Snorkels? Check. Buddies? Check. These cute coastal canines are ready for a day in the water

SEASIDE DIGS White Lake, Ontario, where this fun-loving trio spends as much time as possible by the shore

SECRET TALENT Diving for rocks! "I have a video of Brie hunting beneath the surface for about 10 seconds before emerging with one," says owner Sandra Lindsay. (The bright snorkels they donned for this photo, though, were just for show.)

FAVORITE BEACH GAME At 14 years old, Tyler still loves chasing floating chew toys with Bentley, age 5. Eight-year-old Brie stays on the shore with a different strategy: "She waits for them to swim back with it, and then steals it," Lindsay says with a laugh. The pups are better at sharing sticks—they like to seek out the longest one so all three can chew on it at the same time.

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WHERE TO FIND WHAT'S SHOWN IN THIS ISSUE

FOREVER HOME **page 15:** Architectural, interior, and landscape design, Turnbough Incorporated (mitchellturnbough.com) in collaboration with Jocelyn Turnbough. **Front exterior, page 15:** Trim in Regal Aquavelvet 100 percent acrylic latex in White, Benjamin Moore; benjaminmoore.com. Mahogany window and door design, Mitchell Turnbough. Window and door fabrication, General Lumber & Millwork, LLC; generallumbermillwork.com. **Living room, page 16:** Walls in Regal Aquavelvet 100 percent acrylic latex in White, Benjamin Moore. Oil-rubbed bronze hardware, Baldwin Hardware; baldwinhardware.com. Custom sofas and chairs with white cotton duck slipcovers designed by Mitchell Turnbough and fabrication by Guido De Angelis, Inc; 212/348-8225. Ceiling fan, Hunter Fan Company; hunterfan.com. Blue pillow fabric, Sunbrella; sunbrella.com. **Kitchen, page 18:** Classic Hollywood folding chairs, Event Equipment Sales; eventequipment.com. White subway tiles and Mont Blanc Quartz silestone counters, Urban Archaeology; urbanarchaeology.com. Cabinetry design, Mitchell Turnbough. Cabinetry fabrication, Mercier Cabinets and Woodworking; merciercabinets.net. Marine-grade cabinetry hardware, Perko, Inc.; perko.com. Heart-pine flooring, Carlisle Wide-Plank Floors; wideplankflooring.com. **Pool house, page 18:** Sandstone flooring, Arizona Flagstone; arizonaflagstonesupply.com. **Cupola, page 20:** Spiral stair and baluster ironwork, Steptoe & Wife Antiques, Ltd.; steptoewife.com. Louis XVI side chairs, Savoia Chair Frames, Ltd.; savoiachair.com. Edelman Leather (edelmanleather.com) chair upholstery, Guido de Angelis. **Porch, page 20:** Plantation slat porch swing, rockers, and table, Hinkle Chair Company; hinklechaircompany.com. Ceiling in custom Haint Blue, Benjamin Moore. Pool, Quality Builders, Inc.; 228/392-5635.

COMEBACK COTTAGE **page 23:** Architectural design, Nantucket Architecture Group; nantucketarchitecture.com. General contractor FJ Clark Corp.; 508/265-1171. Landscape design, Sconset Gardener; sconsetgardener.com. Walls throughout in Chantilly Lace, Benjamin Moore; benjaminmoore.com. **Front exterior, page 23:** St. Tropez chairs, Kingsley-Bate; kingsleybate.com. **Living room, page 24:** Willow club chairs and sofa, Crate and Barrel; crateandbarrel.com. African-print pillows on club chairs, Simon Pearce; simonpearce.com. Recycled teal coffee table, Coastal-Nantucket; coastalnantucket.com. Flat-weave charcoal area rug, Restoration Hardware; restorationhardware.com. **Dining room, page 26:** Zinc-top table and wooden schoolhouse chairs, Coastal-Nantucket. Flat-weave charcoal area rug, Restoration Hardware. Oak flooring in London Fog, Benjamin Moore. **Bedroom, page 28:** Madeline Weinrib blue cabana rug, ABC Carpet & Home; abchome.com. Cisco duvet cover and shams, Libeco; libeco.com. Quilted coverlet in Mist, Restoration Hardware. Abaca ottoman end table, Crate and Barrel. Satin Nickel reading lamps, Holtkotter; holtkotter.com. **Bath, page 28:** Richmond 5124 pedestal sinks, St. Thomas Creations; sthomascreations.com. Madeline Weinrib gray-and-white cabana rugs, ABC Carpet & Home. Wall mirrors, custom. Polished-nickel small vanity mirrors, Waterworks; waterworks.com. Polished-nickel sconces with

French satin white glass shades, Brass Light Gallery; brasslightgallery.com. Polished-nickel Country Viaggio faucet fixtures, Rohl Home; rohlhome.com. **Rear exterior, page 28:** Outdoor furniture, Kingsley-Bate.

WINDOW OF OPPORTUNITY **page 58:** Architectural design, Tim Barber Ltd.; timbarberltd.com. Interior design, Peter Dunham Design; peterdunham.com. **Sitting room, pages 58-59:** Gio Ponti tufted armchairs in Belgian linen, vintage table, vintage lamp, and vintage surfboard, Hollywood at Home; hollywoodathome.com. Globe pillow fabrics in Indigo, Peter Dunham Textiles; peterdunhamtextiles.com. **Dining room, page 60:** Walls in Decorators White, Benjamin Moore; benjaminmoore.com. Custom lighting pendants, Cisco Home; ciscohome.com. Nubby Grotto banquette upholstery fabric, Perennials; perennialsfabrics.com. Fez pillow fabric in Indigo and Raspberry and Taj pillow fabric in Indigo and Green, Peter Dunham Textiles. Saarinen table base, vintage. Natural rush/medium oak How to Marry a Millionaire chairs, Hollywood at Home. Chella outdoor chair cushion fabric (#7400-106 Tussah Lapis), Thomas Lavin; thomaslavin.com. Mongolian flat weave rug, Jamal's Rugs; 310/289-9777. Sconce, Circa Lighting; circaLighting.com. Watercolor art, Konstantin Kakanias; kakanias.com. **Kitchen, page 61:** Walls and maple cabinetry in Decorators White, Benjamin Moore. Bianco Namibia honed quartzite counters, Tristone & Tile; tristoneandtile.com. Polished-nickel modern hardware pulls, Richelieu through Liz's Antique Hardware; richelieu.com. Modern pull-out high-spout faucet, Rohl Home; rohlhome.com. Pintura sheet glass backsplash, Pulp Studio; pulpstudio.com. Lighting pendant, Circa Lighting. **Living room, page 62:** Custom rug, accent table, sofas, and leather-and-woven ottoman, Peter Dunham Design. Hollister armchairs, 1960s French floor lamp and swirl chair, and vintage blue lamp, Hollywood at Home. Folhado blue armchair upholstery, Lee Jofa; leejofa.com. Gray sofa upholstery fabric, Peter Dunham Textiles. **Guest room, page 63:** Custom indigo Peterazzi wallpaper and lamp shades, and nightstands, Peter Dunham. Ceiling fan, Matthews Fan Company; matthewsfan.com. 1970s bamboo mirror, lamp bases, Perriand natural rush bed, tribal blanket, and Lyford armchair, Hollywood at Home. Isfahan blue/green pillow, Peter Dunham Textiles. Blue blanket, Deborah Sharpe; deborahsharpenlinens.com. **Guest room, page 64:** Walls in Whale Gray, Benjamin Moore. Custom oak bed and rope table, Peter Dunham. Rajmata tonal blue/red fabric, Peter Dunham Textiles. Indian embroidered ivory-and-black pillow, Hollywood at Home. Bed linens, Deborah Sharpe. Diamond-stitched quilt in Dune, Restoration Hardware; restorationhardware.com. Sconce, Circa Lighting. **Master bedroom, page 65:** St. Thomas Palm wall paneling inset material, Pindler & Pindler; pindler.com. Custom bed, nightstands, and area rug, Peter Dunham Design. Cole armchair, 1950s floor lamp, upholstered bench, Bundi Indian coverlet, vintage tapestry pillows, and vintage Japanese dragon vases, Hollywood at Home. Fig leaf armchair upholstery fabric, Peter Dunham Textiles. Fan, Matthews Fan Company. **Bath, page 65:** Blue wash Revival

Classics tile, Mission Tile West; missiontilewest.com. Jade marble Willow counters, Waterworks; waterworks.com. Tiburon polished-nickel wall-mount faucets, California Faucets; cafaucets.com. Custom brass door design plated in polished nickel, Tim Barber Ltd. through Met-Tec; met-tec.com. Nickel Spritz knobs, Restoration Hardware.

ISLAND REVIVAL **page 66:** Architectural design, FGS Architects; fgs-a.com. Interior design by homeowner and jewelry designer Trish Becker; trishbeckerjewelry.com. Landscape design, Hibiscus Landscaping; 242/359-7423. **Front exterior, pages 66-67:** Siding in Summer Haze, shutters in Mayflower Blue, and fence in White, Devoe Paint; 1754paint.com. Lumber and woodwork, Chacara Lumber & Building Supplies (Bahamas); 242/333-2176. **Living room, page 68:** Walls painted Touch of Grey, Devoe Paint. Sea grass rug, Frank Supply; franksupply.com. Vintage pineapple lamp bases, Etsy; etsy.com. Carlisle sofa, Pottery Barn; potterybarn.com. Lamp shades, Ballard Designs; ballarddesigns.com. Vintage Buri wicker side table, eBay; ebay.com. Vintage rattan rocking chair, Palm Beach Regency; palmbeachregency.com. Lucite waterfall cocktail table, Acrylic fabrication; acrylicparts.com. Cotton hand-printed Indian quilt, Better Living; betterlivingcollection.com. **Kitchen, page 69:** Walls and ceiling in Touch of Grey and trim/cabinetry in White, Devoe Paint. Reclaimed heart-pine flooring, K.D. Woods Company; kdwoodcompany.com. Sea grass rug, Frank Supply. Aubrey cabinetry pulls, Restoration Hardware; restorationhardware.com. Panama fan, Casablanca; casablancafanco.com. Ipe counters, custom. Artwork by Amos Ferguson through Galerie Bonheur; galeriebonheur.com. **Office, page 70:** Two Conch Shells by Amos Ferguson through Galerie Bonheur. Vintage plantation teak desk, Columbus & Cook; columbusandcook.com. Chippendale chair, Circa Who; circawho.com. Ziggurat chair cushion fabric, China Seas; quadrillefabrics.com. Allaire ceiling fan, Restoration Hardware. **Bar, page 70:** Cabinetry and shelving in Graphite, Annie Sloan Chalk Paint; anniesloan.com. Unlacquered brass pulls, Rejuvenation; rejuvenation.com. **Bath, page 70:** Walls in Touch of Grey, Devoe Paint. Claw-footed tub and bath fixtures, Restoria Marquis; vintagebathtub.com. Privacy screens, eBay. **Guest room, page 70:** Mo-Aros floor tiles in Turquoise and White, Villa Lagoon; villalagoontile.com. Cotton hand-printed Indian quilt, Better Living. Lyford diamond navy/white and Malay batik coral pillows, China Seas. Muslim canopy fabric, eBay. **Dining room, page 70:** Spring Weave pendant lights, Jamie Young; jamieyoung.com. Vintage rattan chairs, eBay. All-weather blue tablecloth, Serena & Lily; serenaandlily.com. **Master bedroom, page 72:** Walls in Touch of Grey, Devoe Paint. Cotton hand-printed Indian quilt, Better Living. Hulai batik turquoise-and-white pillows, China Seas. Vintage Phyllis Morris chair, Etsy. Chair upholstery fabric, China Seas. **Porch, page 73:** Spring weave pendant lights, Jamie Young. Vintage rattan table lamp and rattan rolling cocktail table, Etsy. Rattan table, Palm Beach Regency. Round jute rug, Serena & Lily. Vintage teak daybed, Columbus & Cook.

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THURSDAY, SEPTEMBER 24

Cruise up the CA Highway 1 Discovery Route for an adventure in Cambria with *Sunset* Wine Editor Sara Schneider and Ralph Covell, owner of the stunning Covell Ranch, for a guided tour of the property that is home to over 100 impressive Clydesdales, and finish with a deluxe picnic lunch paired with local wines. Next, head east on route 46 to check in at Paso Robles Inn to prepare for *SAVOR*'s new opening night, *Strings at Sunset*. An evening of sensory overload awaits you just down the road as Vina Robles Amphitheatre transforms into an extravaganza of endless tastings of *Sunset International Wine Competition* Winners, celebrity chef tasting stations including Mary Sue Milliken, and music and theatrical performances by String Theory and Spags!

FRIDAY, SEPTEMBER 25

Make your way to Bristols Cider House in Atascadero for a tour of the facilities and their pressing process complete with a cider-paired lunch, or, take to the sea in Avila Beach with *Sunset*'s Food Editor Margo True. Take time for a walking tour of downtown San Luis Obispo before you head back to Paso Robles for your choice of dining experiences at JUSTIN Vineyards & Winery, Paso Robles Inn or hilltop at Adelaida Cellars.

SATURDAY, SEPTEMBER 26

The Main Event opens at the **Historic Santa Margarita Ranch**. Head over to the **Volvo Ride & Drive** experience then to the **Marketplace** where 100+ wineries, restaurants and food purveyors will be sampling their delicious food and drink. Meet us at the **Central Coast Pavilion** to learn more about the unique facets of the region before visiting **Winemaker Central** for tasting seminars with leading wine-makers and *Sunset*'s Sara Schneider.

SUNDAY, SEPTEMBER 27

#FundaySunday. Start day two of the Main Event with Margo True at **Dignity Health's Chef Central** with celebrity and master chefs Mary Sue Milliken, Louis Maldonado, Joanne Weir, Yousef Ghalaini, James Siao, Brigit Binns and more! Just around the corner at the **CA Grown Pavilion and Demonstration Stage**, learn how to transform California's freshest, most flavorful ingredients into delicious masterpieces. Time to unwind with live music and cold, locally brewed beer in the **Estrada Garden** before wrapping up your *SAVOR* weekend experience. Spend your last evening in **Pismo Beach** at one of the many great lodging options including waterfront properties where you'll have convenient access to the beach and downtown, before catching sunset from the pier.

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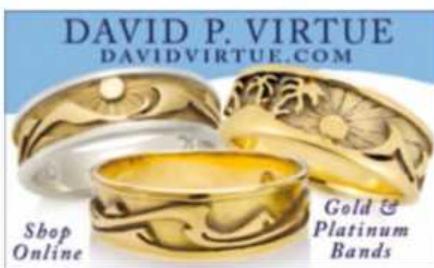
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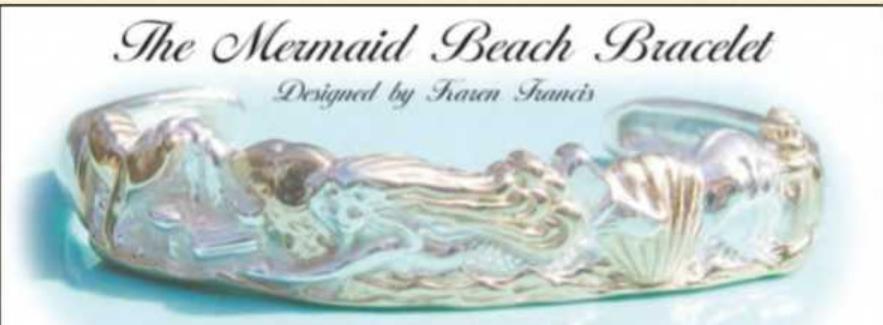


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A TREASURED COAST

Amid the crash of waves in a historic pirate haven, there's the hope of making an unforgettable discovery **BY PATRICK SYMMES**

I FOUND BURIED TREASURE in Haiti. My friends and I had sailed up the Windward Passage, between Cuba and Haiti's dark mountains. Like generations of sailors before us, we needed a harbor. Cuba was off limits, so we followed the charts to a *môle*, a protected inlet in northwest Haiti. At midday, we found a calm anchorage, big enough for a fleet. The harbor, called Môle-Saint-Nicolas, is largely forgotten now, but during the 16th century it had served as the pirate headquarters of the Caribbean, a refuge where outlaw sailors waited to pounce on ships.

Turning into the harbor, we first saw only yellow, wraparound beaches, but then a small, smoky town emerged from behind the palm trees. We anchored and swam a while in the crystalline water, and then I grabbed my camera and headed off for a barefoot walk along the beach.

Eventually I had to wade around a steep point beneath the ruins of an old fort.

There, in the surf, was something I first mistook for a knob of coral, then a log. I went on. But something in the shape of it gnawed at me, and on my return I stumbled out through the wash of waves to check it more carefully.

Up close, although covered in coral, it was identifiable, the stuff of Horatio Hornblower reveries and legends of the Battle of Waterloo. It was a cannon, from the apogee of the age of sail, one of the artillery pieces of the French navy. Pirates had once ruled this harbor, but the French military had built a fort to stop them. At some point in the past two centuries, the waves had undermined its beachfront walls, and it had come down, bringing this treasure along with it.

Maybe a cannon is not a treasure to everyone. But this wasn't just any cannon. This was a glorious old muzzle-loader, a bronze prize that weighed perhaps 800 pounds, sans coral. I could see, beneath

the crust of starfish, barnacles, and algae, the three knobs—left, right, and back—that were used to elevate and aim it. It was my idea of a priceless prize: a piece of history forged in France, a survivor of battles, now forgotten in the sea.

Standing knee-deep in the light surf, I bent over and attempted to pick it up. It was like an autonomic response in the nervous system. Buried treasure! Pirates! Take it and run!

I heaved and hawed, and moved it not an inch. I tried the other end. I pried and pushed. I hatched various schemes to drag it free, to hoist it with air balloons, to pull it from the surf with a team of horses, a tractor, a salvage boat. In fact, as long as I was stealing treasures, I thought, why not keep going? Haiti is filled with poorly charted reefs that have claimed old sailing ships; I was going to return and explore them all, scuba diving on wrecks and sneaking away with treasures like the hero of a Clive Cussler novel.

But that's not what we do with buried treasure. The right thing, the contemporary thing, is to leave it in place and call someone in authority. Relics, wrecks, antiquities, and treasures were all once ruled by the law of finder's keepers, but no longer. This cannon belonged to Haiti.

But I never forgot it. When I got back to New York, I researched it: All cleaned up, the cannon might sell for around \$10,000 at auction with Sotheby's. Not exactly a fortune, but enough that I still think of it as my buried treasure.

Yet I'll always be glad I left it there, my schemes discarded. The cannon is better off remaining buried off a Caribbean coast. Only a beach can give you dreams like that. Pure possibility, the knowledge that in the wash of waves, there really are secrets, lost fortresses, and pirate havens. I know what beaches offer, and it is hope, something none of us can live without.

Patrick Symmes is a travel writer and a foreign correspondent, as well as the author of three books on the Cuban Revolution: Chasing Che, The Boys from Dolores, and the forthcoming The Day Fidel Died (Pantheon, 2015).

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